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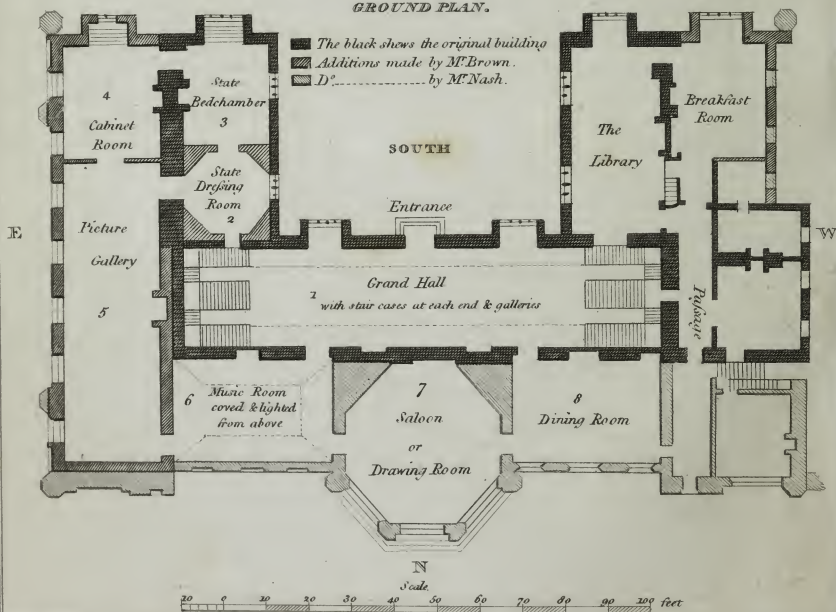
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NORTH FRONT.

CORSHAM HOUSE,
Wiltshire.

GROUND PLAN.



AN
HISTORICAL ACCOUNT
OF
CORSHAM HOUSE,
IN WILTSHIRE;
THE SEAT OF PAUL COBB METHUEN, ESQ.
WITH A CATALOGUE OF HIS
CELEBRATED COLLECTION OF PICTURES.

DEDICATED TO THE PATRONS OF
THE BRITISH INSTITUTION;

AND EMBRACING A CONCISE HISTORICAL
ESSAY ON

The Fine Arts.

WITH A BRIEF ACCOUNT OF THE DIFFERENT SCHOOLS; AND
A REVIEW OF THE PROGRESSIVE STATE OF
THE ARTS IN ENGLAND.

ALSO

BIOGRAPHICAL SKETCHES OF THE ARTISTS,
WHOSE WORKS CONSTITUTE THIS COLLECTION.

BY

JOHN BRITTON.

EMBELLISHED WITH A VIEW AND PLAN OF THE HOUSE.

LONDON:

PRINTED FOR THE AUTHOR, AND JOSEPH BARRETT, BATH.
SOLD BY LONGMAN AND CO. PATERNOSTER-ROW; W.
MILLER, ALBEMARLE-STREET; J. TAYLOR, HOL-
BORN; ALSO BY ALL THE BOOKSELLERS IN
BATH; BY COOMBS, CHIPPENHAM;
COLLINS, SALISBURY, &c.

1806.

J. WRIGHT, Printer,
St. John's Square, Clerkenwell.

ADVERTISEMENT.

THE regular days appropriated for shewing the pictures, &c. at Corsham House, are TUESDAYS and FRIDAYS, and the best time for seeing them is between the hours of ten and four. Visitors may leave their horses or carriages at an inn in the town, and, proceeding by the church, enter the house at the south door. Corsham is nine miles east of Bath; four west of Chippenham; and ninety-seven west from London.

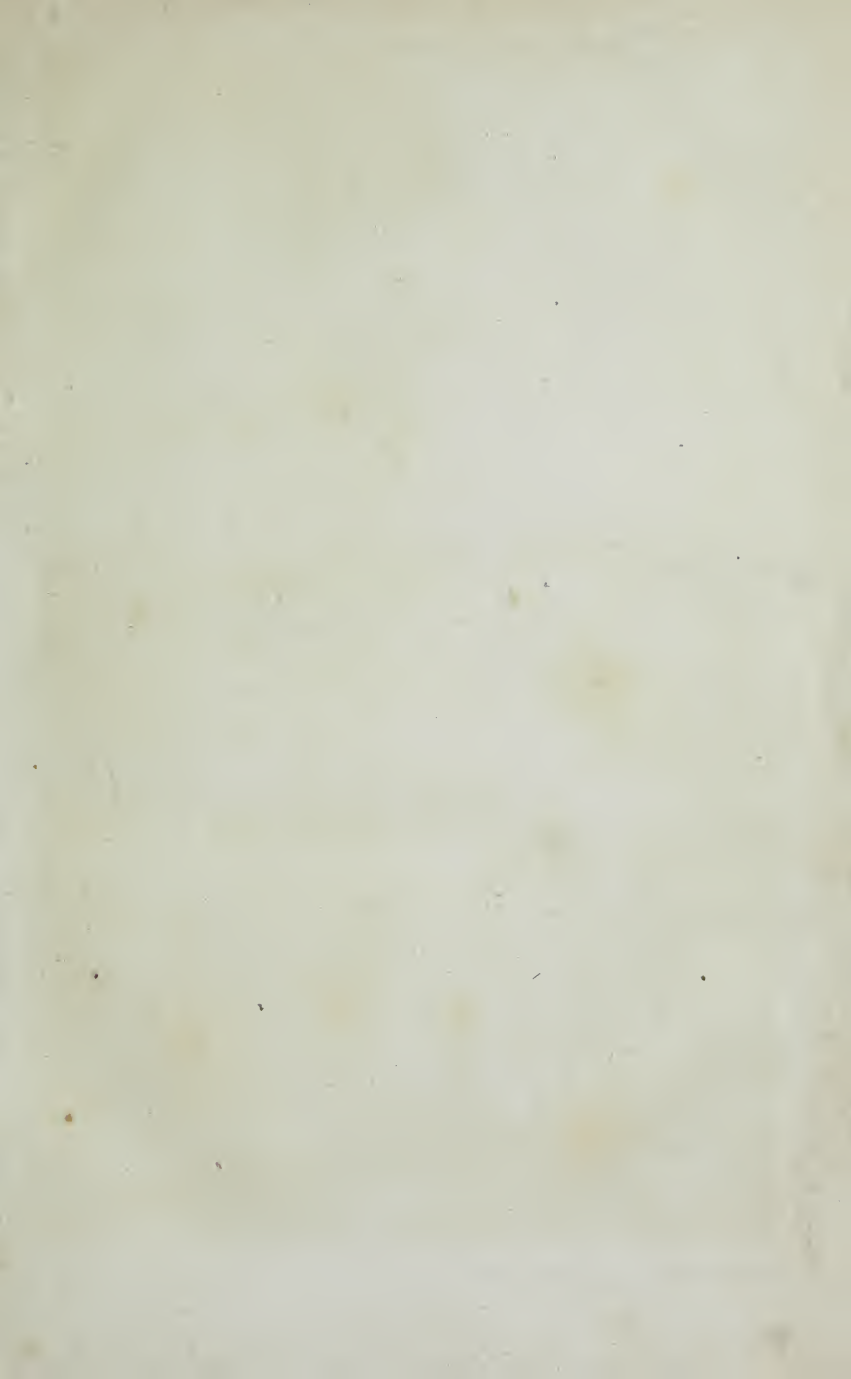
By referring to the Engraved Plan, facing the title page, the reader may readily perceive the shape and disposition of the house, with the comparative sizes and arrangement of the different apartments. The numbered rooms are such as are usually shewn to strangers, are figured in progressive order as visited, and contain the collection of pictures. The cause for the different shades is explained: the darkest marking the size and shape of the *original building*, the next gradation of shade denotes the alterations made by *Mr. Brown*, and the lightest is the addition that has been lately made by *Mr. Nash*.

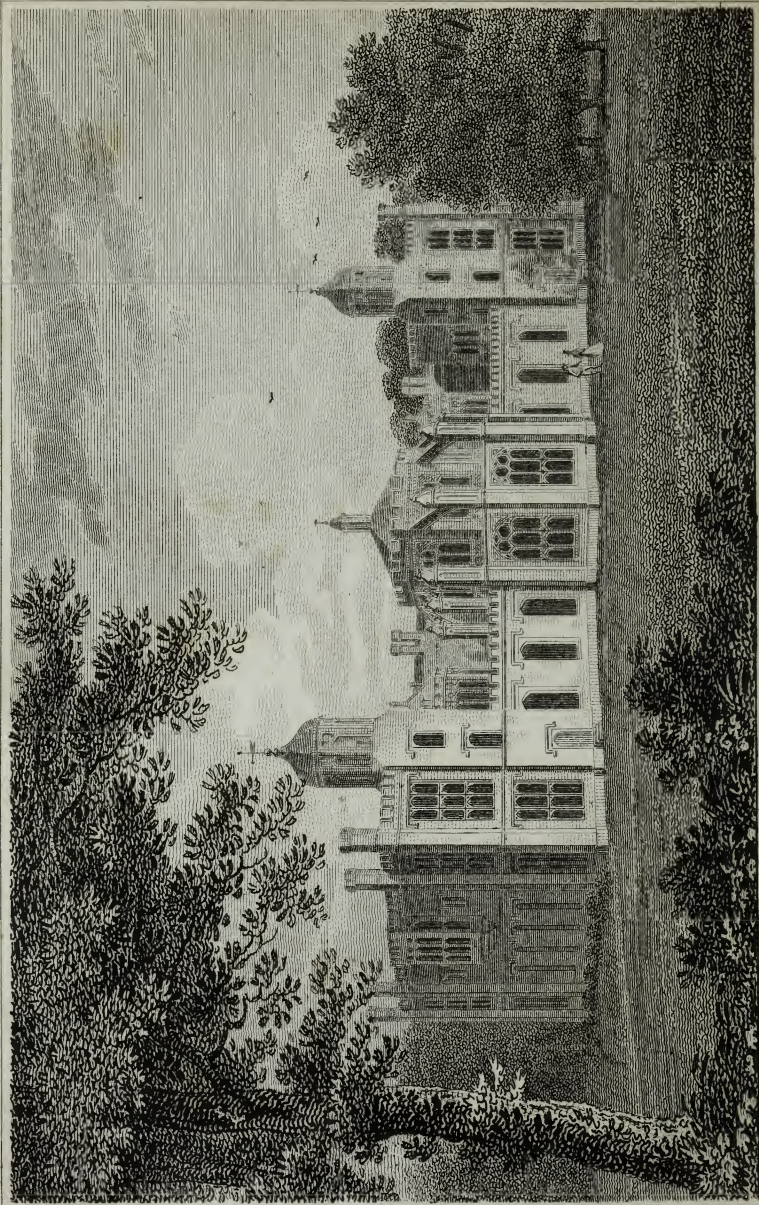
The apartments successively shewn are—1. *The Grand Hall*—2. *State Dressing Room*—3. *State Bed Chamber*—4. *Cabinet Room*—5. *Picture Gallery*—6. *Music Room*—7. *Saloon, or Drawing Room*—8. *Dining Room*.

* * In affixing the painters' names to the pictures in the following list, I have been regulated by the catalogue made out by Sir Paul Methuen, the collector of them, who appears to have been very scrupulous on this head.

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CORSHAM HOUSE.

M. Popham Esq del.

Printed by G. Phillips, at the Corner of Broad Street, for the Association of Writers.

Stoneware.

TO
THE EARL OF DARTMOUTH,
PRESIDENT,

THE VICE PRESIDENTS, AND OTHER PROPRIETORS

OF

“The British Institution

FOR PROMOTING THE FINE ARTS IN THE UNITED
KINGDOM.”

IN dedicating this humble production to such a National Association, I am gratifying a feeling which I think it no discredit to avow, and which I am solicitous to cherish. Actuated by a sincere love for the Fine Arts in general, and for the more eminent productions of British talents in particular, I have always advocated their cause, and endeavoured to stimulate the energies of genius to advance them, and rouse liberality in their behalf. To you, gentlemen, the Artists of England look up with sanguine hope, and solicitous expectation: for, impelled by that laudable emulation, which ever associates with talent, they expect from you, and through the medium of your influence, that sort of patronage which shall discriminate and encourage the truly meritorious productions of the British pencil. In the due fulfilment of the voluntary charge you have imposed on yourselves, you will not only effect this, but will also vindicate the na-

tional character, and advance and associate your own honor with that of your country.

Among the numerous Institutions of this highly enlightened, and truly benevolent age, you have laid the foundation of one which is calculated to prove eminently important, and extensively beneficial to the kingdom. To improve the taste, ameliorate the manners, and cultivate the refinements of polished life, is the express province of the Fine Arts: and from your patronage and example it is with confidence expected, that these important ends may be ultimately effected in Great Britain.

If we advert to the history of the arts, we shall readily perceive the brilliant radiance that has encircled the name of all illustrious patrons: and shall also find that the most glorious fame has attended those monarchs and princes who fostered and cherished active talents. ALEXANDER THE GREAT, though notorious for the savage propensity of warfare, was also conspicuous for encouraging genius and abilities: and, like a modern emperor, considered that, by concentrating splendour around him, he should either receive or reflect some of its dazzling rays.—ADRIAN deemed it a necessary branch of state policy to give celebrity to the talents of his subjects, and thereby exalt the character of his empire. SFORZA anxiously endeavoured to leave the arts in prosperity at Milan, although the country was lost to himself. The GONZAGUE family was almost equally zealous for the arts at Mantua, as that of the Medici at Florence: and the names of FREDERIC and LORENZO will stand indelibly impressed

pressed on the scroll of fame as long as learning shall be cherished, and talent respected. The growing honours of the arts were next transplanted to Parma, and in the house of the FARNESE found a benignant soil: in the patriot virtues of DORIA of *Genoa* they were equally cherished. "May I not," says that excellent historical painter, Mr. West, "speak of those arts as important to society, and of the highest rank among human talents, which were so ardently sustained, and cultivated in the papal chair, by those distinguished characters born for the greatest enterprizes, JULIUS II. LEO X. and CLEMENT XII?—which the greatness of Charles V. was so desirous to transplant into Germany, and Spain, and his other extensive dominions?—which RODOLPHUS, after him, took so much pains to strengthen in the former of those countries?—on which the DUKES of BAVARIA employed so much munificence at Prague?—and to which the generous zeal of Francis I. opened a new door in France, and that of Henry VIII. in England?—May not the young artist consider that profession as worthy of all his energy, which has seen a LEONARDO DA VINCY expire in the arms of one sovereign, and the rivalship of another, CHARLES V. drooping until he had brought a TITIAN into Spain?"*

From these great examples of patriotic patronage, Mr. West appeals to those persons who enjoy rank and opulence in this country. "Were these," he observes, "disposed

* Discourse delivered at the Royal Academy 1792.

“disposed to patronize the arts to such an extent only as would sit easy on their situations, what an emulation of genius would they create, and an immortality to themselves?—Who shall say that all the brilliancy of Greece, which was certainly effected without a departure from these principles, might not be realized in Great Britain? To suppose that the fine arts can have permanence in any country without patronage, is to suppose that the waters of mighty rivers can flow, when the parent ocean withholds her abundance.”

The love of the arts tends to render man, not only engagingly social, but additionally enlightened and refined. This must be often seen and *felt* by the observant traveller, in comparing the very material difference of manners manifested in the friend of the Fine Arts, and in the dissipated gamester, and sottish booby. The one evinces all the urbanity, politeness, and engaging civility, which captivates the attention of the stranger, and secures the esteem of the acquaintance; while the propensities of the other serve to degrade the character of man, and rank him among the public nuisances of civilized life. It must afford us much consolation to think that the present manners of the great (emanating from the throne) are calculated to discountenance such persons, and will, it is hoped, ultimately drive them from the public walks of refined society. To the former, talents and honor are satisfactory passports, whilst the same qualities instantly provoke the enmity and brutal vengeance of the latter. The one cultivates and enjoys
the

the “feast of reason and the flow of soul,” but the others know of no other *feast*, but that which gratifies the corporeal appetite; and of no other *flow* but that of the bottle.

The praise-worthy zeal manifested by the founders of the British Institution in behalf of the Fine Arts, is highly honorable to the country: but it is much more glorious to themselves. For while the former may be essentially benefited by such an establishment, the latter will ensure the testimonials of esteem and applause from the painter, the sculptor, the poet, and the historian. As the name of Lorenzo de Medici will ever be associated with generous patronage, and referred to as the most eminent encourager of the fine arts, it is hoped that the promoters of the British Institution will nobly emulate his example, and thereby secure to themselves an equal, if not a greater, share of public gratitude and general fame. The peculiar customs of a beloved monarch are commonly emulated by his surrounding friends, and as these generally dictate the fashions of a nation, we may fairly conclude that the English arts would have been more extensively promoted and patronized, but for the influence of some counteracting cause. This we must attribute to the power and artifice of certain interested persons; for there is a class of men who have battered on the credulity, or injudicious vanity of affected connoisseurs, and have contrived to inundate the country with a vast collection of pictures, all *declared* to be by Titian, Rubens, Cor-

reggio, Poussin, Claude, &c.* It is high time this disgraceful business be checked, and it is hoped that the British Institution will endeavour to perform this public good, by exercising a judicious patronage to genuine merit, by encouraging the truly worthy, and by reprobating and discountenancing every species of imposition.

That you are decidedly favourable to this object, appears evident by the first clause in your published account, and as it may tend to give some degree of notoriety, and may awaken curiosity to the subject, I shall conclude this address by transcribing the passage.

“The primary object of the BRITISH INSTITUTION, under his majesty’s patronage, is to encourage and reward the talents of the artists of the United Kingdom; so as to improve and extend our manufactures, by that degree of taste and elegance of design, which are to be exclusively derived from the cultivation of the Fine Arts, and thereby to increase the general prosperity and resources of the empire. It is conceived that such an institution is of peculiar importance to the United Kingdom at the present moment; when efforts are making in different parts of Europe to promote the arts of painting, sculpture, and design, by great national establishments; and

* For some judicious and patriotic observations on this subject, see Shee’s “Rhymes on Art;” the posthumous works of Edward Dayes; Ibbetson’s “Accidence of Oil Painting;” Hoare’s “Inquiry into the requisite Cultivation, and present State of the Arts of Design in England,” &c.

and thereby to wrest from us those advantages, which can only be retained by a pre-eminence in the Fine Arts.

“With a view to this object, it is intended to open a *Public Exhibition*, for the sale of the productions of British Artists; to excite the emulation and exertions of the younger artists by premiums, and to endeavour to form a public gallery of the works of British artists, with a few select specimens of each of the great schools.—The exhibition is to be exclusively confined to the productions of artists of, or resident in, the United Kingdom; and the higher branches of painting, sculpture, and modelling are to be considered as the preferable subjects of premiums, and of purchasers for the gallery.”*

With such intentions, and such objects in view, to whom could I appeal, with more propriety, than to the Members of the British Institution: and as they have nobly stepped forward in behalf of the arts, it is presumed that they will not disregard the unprejudiced and *disinterested* remarks of one, who has more partiality for the subject, than ability to render it service. To extend the present address, would perhaps be trespassing too much on that time, which may be better appropriated, and had I said less I should not have fulfilled my duty as a writer, nor my intention as an Englishman. Hoping to see the arts of my country properly appreciated, its literature
justly

* Extract from the published “Account of the British Institution.”

justly patronized, and its public glories proclaimed, and feelingly understood in every quarter of the civilized globe, I beg leave to subscribe myself,

My Lords and Gentlemen,

Your obedient servant,

J. BRITTON.

June 4, 1806.

INTRODUCTION.

A concise HISTORICAL ESSAY on the Progress of the FINE ARTS ; with a brief Account of the different Schools : also a review of the progressive and present state of the Arts in England, &c.

IN every portion of the enlightened world, and in every period of civilization, the FINE ARTS have been comparatively countenanced and protected. From the earliest accounts of Greece and Rome, we find that they were deemed objects of the highest consideration ; and, from those vestiges which have been transmitted to us, it appears that sculpture and architecture were at their acmé in the most flourishing periods of those renowned empires. Of painting, being composed of more perishable materials, we have not the same evidence ; but, from the elevated state of the former two, we may reasonably infer that she must have kept pace with, or have closely followed her sister arts. The excellencies of *Phidias* and *Praxitiles* have been frequently descanted on, and it can hardly be considered as conjecture, in supposing that *Appelles* and *Zeuxis* were their equals. The limits of the present essay preclude me from entering into a minute investigation to ascertain whether the love for the arts was general among those celebrated nations, though we may take it for granted, that where the love of poetry, music,

music, and the drama, was so universally prevalent, a general feeling for painting and sculpture must have been equally popular. That this was the case, many circumstances conspire to prove: their religion was favourable; their most solemn festivals and processions, their chariot races, their domestic habits and manners, and their most frivolous amusements, all partake of the picturesque, and seem tinged with a love for the arts.

In an intelligent and enlightened age, like the present, it will be unnecessary to enter into a minute detail of the decline, fall, and subsequent revival of the Fine Arts; suffice it to say, that, from causes already known to the scientific reader, about the year 580, they experienced their dissolution, and revived again about the middle of the thirteenth century. Happy period! which dispelled the Gothic gloom, and ushered in once more the Muses and the Graces.

CIMABUE and GIOTTO were the first to avail themselves of this auspicious dawn; and though they did not carry the art far, yet they struck into the right road: they scattered a few seeds in a favourable soil; and, like the down of the thistle, these seemed to have progressively disseminated themselves over a large tract of country.—Previous to the establishment of what has been technically called the National Schools, the arts made but very slow progress; and it was not till after these schools were founded and matured, that they assumed any decided importance.

A SCHOOL in the Fine Arts implies, that class of artists,
who

who derived their particular style of drawing, colouring, &c. from one eminent master, or who pursued a similar system in one of these branches. The schools are usually divided, and denominated the *Roman, Venetian, Bolognese, Milanese, Lombard, Spanish, French, German, Dutch, Flemish*, and *English*. The three first have been characterized, by Sir Joshua Reynolds, as practising the *epic style*, in their performances. The Venetian, Flemish, and Dutch aimed at applause, by inferior qualities: one considering that all excellence consisted in colouring, and the others in minute detail. “Some schools, such as the Roman and Florentine, appear to have addressed themselves principally to the mind; others solely to the eye, such as the Venetian, in the instances of Paul Veronese, and Tintoretto; others again have endeavoured to unite both, by joining the elegance and grace of ornament with the strength and vigour of design: such are the schools of Bologna and Parma.”*

Of these different academies, I shall detail a few discriminating particulars, which I hope will afford some insight into the characteristics of the present collection.

The first, and acknowledged principal SCHOOL, was the ROMAN: it was particularly distinguished for drawing, taste, and great ideas, all flowing from those models of excellence, which the students had before them in the antique statues and bas-reliefs. At the head of this school were Raphael, Michael Angelo Buonarotti, and Julie

* Works of Sir Joshua Reynolds, Vol. III. p. 130.

Julio Romano. The distinguishing characteristics of Raphael were dignity, grace, beauty, and sweetness: those of Michael Angelo, vigour, and grandeur of composition, with a correct knowledge of the human figure: but Julio Romano, in the opinion both of Fresnoy and Reynolds, possessed the most poetical genius for painting; his "Hours giving provender to the horses of the sun," is mentioned as an incontestable proof of this opinion. This great school, after the death of the immediate disciples of Raphael and Michael Angelo, languished for several years, but revived in nearly all its original glory under Annibal Caracci, and Dominicino, from the Bolognese academy, who rose under the admirable tuition of Ludovico Caracci. These were succeeded by Adrian Sacchi, who, on great ceilings, displayed a wildness of composition, incompatible with dignity and grandeur. Among the disciples of this master Carlo Maratti was the most conspicuous, who neglected the scientific style, and substituted a sort of meretricious ornament. This artist and his scholars formed what may be considered a third Roman school, which certainly brought with it a rapid decline in the arts. For here, as in all other human pursuits, if the fancy is allowed to sport, unrestrained by judgment and taste, she will be more likely to caricature, than faithfully imitate, nature.

VENETIAN SCHOOL. Contemporary with the early Roman school was the Venetian, as renowned for its *colouring* as the former for its drawing and composition. At the head of this school were Titian, Paul Veronese, and Tintoretto:

Tintoretto : but though they were the first, they were not the only men of splendid talents who proved an honour and ornament to their country. Pordenone, the Bassans, Paris Bordone, Andrea Schiavone, and the Palma's, were all artists of this school, and of distinguished merit in their several departments. Sir Joshua observes, that the Venetian artists seem to have painted for no other purpose than to be admired for their skill and expertness in the mechanism of painting, and "to make a parade of that art, which the higher style requires its followers to conceal."

The MILANESE SCHOOL was established by that universal genius Leonardo da Vinci,* whose knowledge of anatomy was equal, and his application of it superior to that of Michael Angelo, and whose colouring was scarcely surpassed even by Titian. He may with propriety be styled the philosopher of the art, as he practised it upon more scientific principles than any of his predecessors. The Procaccini, who were natives of Bologna, retired to Milan, and attached themselves to the school of this city.

The FLORENTINE ACADEMY flourished under the auspices of Lorenzo de Medici the magnificent.† This school produced Andrea del Sarto, and had occasionally to boast the presence of Raphael and Michael Angelo.

* The life and works of this artist have been translated into English, and given to the public, by Rigaud, 8vo. 1800.

† See Roscoe's Life, &c. of this distinguished Mæcenas of the arts.

The LOMBARD SCHOOL is immortalized from having produced those two great geniuses, Correggio and Parmigiano.

The NEAPOLITAN SCHOOL produced Lanfranco, Luco Giordano, and Salvator Rosa, though the latter resided principally at Rome. Naples was the general residence of Spagnoletto.

In BOLOGNA was established the memorable SCHOOL of the Caracci, which in celebrity was little inferior to that of Rome, and greatly superior to all the others. Here was combined the dignity of the antique with the beauty of living nature. The excellencies of all the other schools were nearly united in this.

The FRENCH SCHOOL, or schools, may be classed in three different eras, and characterised by as many styles; two before, and the other since the revolution; but though they are very dissimilar, neither has much of that sort of merit which belongs to the higher species of the Fine Arts. Previous to that great national, and general shock, the revolution, the best of the French artists were too fond of prettiness to be fine, and glare to be beautiful. In the time of Louis XIV. Le Brun and Le Sueur certainly advanced the arts in France to considerable dignity, but under Boucher and Vanloo they again sunk to degraded imbecility. Affecting the reputation of colourists, they aimed at excellence by raw tints, and ostentatious penciling. Vouet, Vernet, and most of the artists of the late French school, have more or less of this in their pictures; but since David has mounted into cele-
brity,

brity, a new era has commenced in the arts. He, and his disciples, have adopted the antique for their model, and by adhering solely to that, without sufficient reference to nature, have fallen into a dry, hard, unpleasant manner. Nicolo, and Gasper Poussin, with Claude, have generally been placed at the head of the French school, but as the former was avowedly a pupil of the Romans, he properly belongs to that class; and the two latter certainly derived both their professional knowledge and subjects from that fascinating and classic country in which they flourished. With such invaluable advantages as the French now possess (the most eminent examples of the old masters, and the patronage of an ostentatious monarch) they can have no excuse in stopping short of excellence; and unless they shortly attain it, the critical historian will justly accuse them of wanting taste, genius, or science.

Of the FLEMISH and DUTCH SCHOOLS so much is already known in this country, that they stand in no need of illustration here. The former produced Otho Venius, Rubens, Vandyck, &c. and the latter Rembrandt, Ruysdael, and several other eminent artists, all of whose works are as well known now in England as in the countries where they first appeared.

ENGLAND has long been renowned for eloquence and the splendor of its arms, but till of late years the progress of the arts has been slow and circumscribed: it was not, however, for want of encouragement, as some of the most eminent painters in Europe have occasionally
resided

resided here, and have met with the most flattering success. The cause of the *apparent dearth* of British artists was wholly owing to the indifference with which their efforts were received, and a prejudice which prevailed in favour of foreigners. Happily this prejudice, or preference, seems rapidly declining; and we shall, ere long, hail the happy era when taste and patriotism will unite in fostering the efforts of English talents.

If we take a concise chronological view of the progress of the arts in this country, we shall find that very little has been done towards their promotion till the present illustrious and prosperous reign; and by closely examining this view with its co-relative associations, we shall perceive the great importance they reflect on a state, and the numerous pleasures and domestic comforts they disseminate around them. If we analyze the histories of different nations, we shall invariably find those to be the most prosperous and flourishing, which extend the most ample protection and patronage to the Fine Arts, and to Literature. The Catholic religion appears to have been formerly the creator of painters, and the only promoter of their works in this country. Saints, legendary stories, crucifixions, holy families, &c. were the principal subjects demanded, and these were repeated *ad infinitum*. The first examples that have descended, or been described to us, were rudely drawn, and crudely coloured; and it was not till the time of Edward the Third that we hear of any considerable productions. This monarch caused several chapels to be ornamented with

with painted glass, and enamelled monuments, as well as with paintings on the walls, representing scriptural subjects, and others from the church legends, together with the portraits of prominent characters of both sexes then living. The chapel of St. Stephen, Westminster (now the House of Commons) was the most conspicuous object of his zeal and liberality. The history of this building, if properly investigated and judiciously developed, will unfold much curious and interesting information concerning the state of the arts at that period.*

The famous William of Wykeham is highly distinguished in the annals of the arts about this time. His partiality to splendour and magnificence induced him to sanction and protect them, and his elegant enamelled crosier (now at Oxford) is certainly the finest specimen of the kind at that early period. He also designed some parts of Windsor Castle.

Henry the Seventh afforded patronage to many ingenious men, in painting, sculpture, and architecture.—The latter art indeed was carried, in his reign, to the extreme pitch of ornament: till beauty and elegant simplicity were destroyed by excess of decoration. As the graceful female figure is rendered more engagingly lovely by appropriate and tasteful dress; so is the whole
contour

* An account of the architectural character of this chapel has been published by the Antiquarian Society: and Mr. J. S. Hawkins has announced a work for publication, with etchings, by J. T. Smith, illustrative of the paintings, &c.

contour or parts of a building made more interesting to the eye and fancy by a judicious adaptation of decorative ornaments.

But it was not till the reign of Henry the Eighth that the Arts became objects of public attention in England. They had recently revived in Italy; and found in France a benignant soil. But in this country, the reformation, by stripping the churches of paintings and images, confined the collected gleanings of Grecian and Italian virtù to private houses. This monarch endeavoured to entice some great artists to his kingdom, and particularly invited Raphael and Titian: but failing in this laudable intention, he resolved to procure some of their works.—The celebrated picture of St. George (now in the possession of the King of Spain) by the former, he procured; and also two eminent pictures by the latter (Diana and Actæon, and Diana and Calista) now in the collection of the Marquis of Stafford.* These are among the first celebrated pictures that were imported into this country: and here perhaps we may be justified in fixing the origin of that disposition in the English for collecting paintings, which afterwards, in the time of Charles the First, was

geratly

* This munificent nobleman possesses a most splendid collection of pictures: for the reception and display of which he has fitted up a spaciouly appropriate suite of rooms at Cleveland House, St. James's; and, with a liberality, which, it is hoped, will be imitated, he has appropriated one day in the week for exhibiting them to all persons with tickets, or properly recommended.

greatly promoted by the monarch and some of his nobles.

Francis the First of France, in every thing the rival of Henry, instead of encouraging the mode of collecting works of art, and brooding over them in *privacy*, which is still a passion in England, countenanced and encouraged the decoration of churches, and scattered the seeds of taste all over France, by a liberal patronage of Andrea del Sarto, Rustici, Rasso, Primaticcio, Cellini, and Nicolo. Henry, it is true, patronized Holbein,* and Torrigiano :
but

* This artist came to England, recommended by Erasmus, to Sir Thomas More, with a portrait of the former in his hand ;* and the Knight, with many of his friends, soon had their faces recorded on pannel.—(See Walpole's Anecdotes.)—To Holbein, and the taste then excited, is to be ascribed the greatly encouraged fashion of Portrait Painting, which has ever since been remarkably prevalent in this kingdom. This laudable and endearing pursuit has been much decried by common-place essayists : but after examining the *Historical Portraits* (we will not call them merely heads) of Vandyck, Reynolds, West, Lawrence, Hoppner, Opie, Beechey, Shee, Northcote, and several others, by our modern artists, we cannot conceive any justifiable reason for depreciating this branch of the profession. It is that species of Historical Painting which records one great truth, embellished by the charms of art. Whatever may be said to the contrary, I cannot hesitate to assert that such portrait painting as distinguishes the best productions of the modern English school, will ever be regarded by men of true taste, and by all discriminating connoisseurs, as very high examples of art. Let it not be hastily inferred that I would intentionally degrade or slight *Historical Painting* ; so far
otherwise,

* This picture is in the possession of the Earl of Radnor, at Longford Castle.

but the religious subjects, congenial with the taste of that period, were forbidden by law, and the people were in general not sufficiently refined or cultivated, to relish any other productions of the pencil.

The gloomy and sanguinary reign of the First Mary was too inauspicious to foster the efforts of genius : yet Sir Antonio More had considerable practice, and produced some tolerably good portraits, and a few historical pictures.

ELIZABETH was not prodigal of her bounties, but to a few painters she gave some encouragement ; and to Zucuro, De Hum, Ketel, &c. she sat for her portrait. To be painted with a profusion of lace and trinkets was her darling vanity : and so disagreeably encumbered are the generality of her pictures, that they strongly remind us of the character of Mad-Bess. “ A pale Roman nose, a head of hair loaded with crowns and powdered with diamonds,

otherwise, that, while I have faculties to recollect, and feelings to appreciate such *truly* Historical Pictures as “The Death of Wolfe,” “The Battle of the Boyne,” “La Hogue,” &c. and those classically poetical pictures of the immortal Sir Joshua Reynolds—“Count Ugolino,” “The Death of Dido,” “Cymon and Iphigenia,” “Hercules strangling the Serpents,” &c. &c. I shall ever revere, admire, and praise this eminent branch of the profession. By an English Historian the best pictures of the former will ever be contemplated with increased pleasure ; for they combine more truth of delineation, with judgment of composition, than are to be found in those of any artist before his time. See a list of Mr. West’s historical pictures, in Mr. Hoare’s Academic Annals, No. 3.

diamonds, a vast ruff, and a vaster fardingale, and a bushel of pearls, are the features by which every body knows at once the pictures of Queen Elizabeth.”* Nicholas Hilliard and Isaac Oliver were two English Artists who obtained some celebrity during this and the subsequent reigns. It may be remarked as a peculiarity of this period, that portraits were generally painted without shadows: for which Elizabeth gave this reason—“As shadows are accidental effects, and not belonging to a face, they ought not to be represented.”

JAMES THE FIRST was too much a pedant to possess taste, but his son and successor,

CHARLES THE FIRST, invited and patronized Rubens; and if he could have kept and maintained his authority in his own kingdom, the Arts would then have flourished. The civil war, and the pretended republic, created an *interregnum* in the dominion of taste. This munificent monarch formed a distinguished collection of pictures, by the great Italian and Flemish masters. Among other Artists of eminence, who then obtained royal patronage, and were caressed by the nobles of the kingdom, were Vandyck, Inigo Jones, and Dobson. The two latter may be considered as the earliest *English Artists* who enjoyed the favors of a monarch; and of the former we may justly apply the elegantly energetic lines which Shee with so much justice bestows on Sir Joshua Reynolds. He

“Left his best image in his works enshrin’d,
And made a mausoleum of mankind.”

CHARLES

* Walpole's Anecdotes, Vol. I.

CHARLES THE SECOND was frivolous in every thing ; and though he possessed the cartoons of Raphael ; though Rubens had magnificently ornamented the Banqueting-House, at Whitehall, Charles employed Verrio in the silly decorations of ceilings and staircases ; and confined the talents of Sir Peter Lely to the representations of the amorous beauties of his court. Though this was a sort of depraved patronage, yet it was comparatively commendable ; for the artists were employed, though not very gloriously, or very greatly. In this reign, however, we find that the royal favors were conferred principally on foreign artists.

The disputed succession to the crown, occasioned by the errors of James the Second, and the Revolution, fixed the attention of government on war and politics. King William's notions, says Johnson, were wholly military.

Queen Anne was the first of our sovereigns who called into action the British pencil, as the paintings in the dome of St. Paul's and the Hospital at Greenwich sufficiently evince. In Architecture, Sir Christopher Wren was equally distinguished by her favour.*

During

* "On being informed that there was considerable competition between the English and Foreign Artists, for the decoration of St. Paul's, the Queen asked if there were any great difference in the merits of the candidates, and being answered in the negative, declared that in that case she preferred employing her own subjects."

Mr. West's Letter in the Academic Annals, 1804-5. As this circumstance particularly applies to the present case of the Cambridge University, relating to Mr. Pitt's statue, it is hoped the collegians will profit by the example.

During the reigns of GEORGE THE FIRST, and GEORGE THE SECOND the Fine Arts were almost wholly neglected. It is curious to compare their state at that and the present period ; whence we shall perceive such an extraordinary difference, as seems almost incredible.

“ They who have examined with unprejudiced attention the progress of art in this country, from its first introduction, cannot but acknowlegde the rapid strides of improvement made within the last fifty years ; and particularly since the establishment of the Royal Academy.— The influence of this institution, as a seminary of instruction, and the advantages its annual exhibitions afford by promoting emulation, and furnishing the student with an opportunity of seeing his faults, and displaying his merits, are sufficiently exemplified in the general ability apparent in every department of art.— Though we cannot at present boast of a Raphael, a Reynolds, or a Vandyck, yet we have many eminent artists, whose names will be inserted with honour in the records of fame ; and there is a general diffusion of respectable talents, which, if urged forward by the generous stimulus of public favour, cannot fail to make this country as pre-eminent in the pursuits of taste, as she is already distinguished in the paths of science and philosophy. Excellence is always comparative, and to estimate justly what we are, it is necessary to consider what we have been. Under disadvantages of national neglect and public apathy, which were never before surmounted in any country, the English school has grown and ripened, within the reign of his present majesty, to a degree of strength

strength and maturity, which may fairly challenge comparison with the past state of art in this country, and the present state of art in every other country of Europe."

Shee's Rhymes on Art, note to line 8.5

But for GEORGE THE THIRD was reserved the glory of being the founder of an establishment, which must confer immortality on his reign, and which, it is fairly presumed, will at once dignify the country, improve its manufactures, and ameliorate the morals of the people.

"In the year 1768 His Majesty gave his Royal Sanction to a plan formed for the establishment of an Academy of Painting, Sculpture, and Architecture, of which he was graciously pleased to become the Protector and Patron,

"In the three branches of Art which constitute that Academy, he found many Artists already formed : among others of considerable celebrity in Painting, Reynolds, Wilson, Hayman, Gainsborough, Hoare, Dance, Mortimer, Barrett, Sandby, Wright, Cotes, and West ; in Sculpture, Bacon, Nollekens, and Wilton ; in Architecture, Chambers, G. Dance, Stuart, T. Sandby, Gwyn, and the two Adams's.

"At the same time Strange, Woollett, Hall, Green, and M^rArdell shone with marked eminence among the engravers."*

The regret which must naturally be felt at the loss of many of those veterans in the Art, is softened by the cheering hope which we may with confidence entertain
of

* Mr. West's letter, in Hoare's Academic Annals for 1804-5.

of their successors, many of whom have already so signalized themselves, as to surpass the most sanguine expectations of their countrymen, and others have put forth equal promise to increase the renown of the National character.

The recently established "BRITISH INSTITUTION," for the further promotion of the Arts, of which his Majesty has also graciously condescended to become the Patron, and the heir apparent the Vice-Patron, promises to carry on and encourage that system of protection which the Royal Academy began. This establishment, which affords to contemporary Artists the opportunity of an annual exhibition and sale for their works, must be productive of the happiest effects: and it is sincerely hoped that its founders and patrons will laudably persevere in the avowed object of their association.

On the day of committing these observations to the press (July 10, 1806) this Institution closes its first public exhibition, and it is with sincere pleasure I am informed, by one of its members, that the pictures sold from the gallery amount so the sum of £. 5450. Presuming that almost the whole of these have attracted purchasers, in consequence of their publicity, under the peculiar circumstances of this establishment, and that a new era in the arts may very probably originate from it, the connoisseur, patriot, and artist have cause to rejoice at the event; and whilst the latter may now employ his time and talents with the cheerful hope of obtaining fame and fortune commensurate with his abilities, the former

will

will contemplate, with mingled emotions of pleasure and admiration, the advancement of merit, and the consequent dignified pre-eminence which Great Britain must thereby acquire.

“ Too long our Isle, though rich in stores of mind,
Proud to be free, scarce deign'd to be refin'd ;
Still with a surly Spartan virtue frown'd,
Nor sought to rival states for arts renown'd :
But now no longer heedless we refuse
The proffer'd garland of the Graphic Muse ;
Britannia binds her laurell'd brows once more,
And adds the only wreath unwon before ;
While nations long supreme in taste retire,
Confess her claims, and in their turn admire.”

Shee's Rhymes on Art.

In consequence of the convulsions on the continent, and other circumstances, this country is become the great receptacle of the most valuable works of art. Pictures which once decorated the churches, convents, and palaces of other nations, are now consigned to England, as a place where they may be safely deposited, or advantageously sold. From circumstances sufficiently notorious, and from motives very apparent, France has lately proclaimed a rivalry, in the Fine Arts, with this country: and it has been the judicious policy of her Governor to concentrate a vast mass of excellent productions in his capital. Still England has so much treasure in works of ancient art, and in native talent, that she must not only preserve her pre-eminence over her rival, but will, if
forwarded

forwarded by a little patriotic zeal in the government and the nobles, surpass all modern nations, and challenge comparison with ancient Greece or Rome in their meridian of splendour. The Arts in England, though they have had to contend with various obstacles, have at length obtained a dignified station, and are not only contemplated with admiration by the unprejudiced connoisseur; but are viewed with envy and surprise by rival nations. Whilst the energetic Genius of the Artists have principally produced this effect, we must attribute much to the peculiar partiality and patronage of his present Majesty. Nobly emulating his great example, some noblemen and gentlemen have lately dared to purchase and display several pictures by British Artists. Among whom I find that Sir John Leycester has decorated one apartment wholly with English Paintings; and the Marquis of Stafford, the Earl of Grosvenor, and some other noblemen, are laudably following his example.

To Thomas Bernard, Esq. of the Foundling Hospital, the fine arts of our country are greatly indebted, for an active and laudable zeal in their behalf.

“What though! in Greece, when Ammon’s glory sway’d,
When prostrate Rome Augustus’ power obey’d,
In latter days, when Leo’s lustre shone,
And gorgeous Louis grac’d the Gallic throne;
What though! like rockets from the hand of time,
Through life’s long gloom shot sparkling and sublime,
These meteor ages of mankind were given,
To mark with cluster’d stars the mental heaven,

And

And pour their blaze on earth's astonish'd view,
When Freedom's cloud-encompass'd orb withdrew !
BRITAIN, for thee ! a brighter age expands,
Bless'd rock on which the church of Freedom stands !
From whose pure shrine expell'd with Idol power,
Anarch's grim gods a pagan world devour.
Britain for thee ! when calmer hours arrive,
And our cold year th' unsheltered Arts survive,
For thee remains to prove, what radiant fires
Gild the clear heaven where liberty inspires ;
To shew what springs of bounty from her hand,
As gush'd the rocks at Moses' high command,
O'er Art's impoverish'd plains refreshing flow,
And cheer the fainting tribes of Taste below."

Shee's " Rhymes on Art."

CATALOGUE OF PICTURES,

WITH NOTES, &c.

COMMENCING IN

THE STATE DRESSING ROOM.

Hail, Painting, hail ! whose imitative art
Transmits through speaking eyes, the glowing heart.

- No. 1. A Boy blowing bubbles, (1) AN. CARACCI.
23 inches by 17 inches.
2. A Man and woman smook-
ing, " D. TENIERS FEC."*
10 in. by 8 in.—pan.†
3. A Man and woman drinking, TENIERS.
10 in. by 8 in.—pan.
4. A Battle piece, a sketch, ... BORGOGNONE.
14 in. by 9 in.—pan.
5. Death of Procris, (2) A. ELSHEIMER.
8 in. by 7 in.—cop.

No. 6,

(1) A pleasing little picture, painted with great truth of colouring and simplicity of design.

* The names between inverted commas are spelt, &c. the same as on the picture.

† Pan. means painted on *pannel*; can. for *canvas*; and cop. for *copper*.

(2) Pilkington, speaking of this Artist, says that the Death of Procris ranks "among his capital performances." See Lempriere's Classical Dictionary; and Ovid, who has versified the tale.

-
- No. 6. Cupid straining his bow, with
two other Cupids, PARMIGIANO.
9 in. by 8 in.—pan.
7. The Corinthian, EUDAMIDAS,
making his Will, a fine sketch, (3) N. POUSSIN.
9 in. by 7 in.—pan.
8. Portrait of TOMASO MAS-ANI-
ELLO, (4) S. ROSA,
22 in. by 18 in.
- 9 & 10. Two small pictures, D. TENIERS.
9 in. by 6 in.

TENIERS copied these from similar paintings in the
gallery of the ARCH-DUKE LEOPOLD, by PAR.
BOURDON and young PALMA.

No. 11.

(3) This picture records a noble instance of disinterested friendship; Eudamidas dying in indigent circumstances, appointed his two friends, Aretæus and Charixenus, his executors; bequeathing to the former the care and provision of his aged mother; to the latter the portioning his marriageable daughter, and enjoining, in case either of these friends should die, that the survivor should discharge the whole trust. This will was much ridiculed, but the two executors nobly accepted the charge: Charixenus dying soon afterwards, the whole trust devolved on Aretæus, who scrupulously discharged his duty. See Dialogues of Lucian Toxeris.

(4) In the numerous revolutions of states, and among the notorious characters of civilized life, there is scarcely an individual more eminent than the person here represented; and Salvator, of all other Artists, was most peculiarly qualified to feel and delineate his subject. Mas-aniello was a common fisherman of the city of Naples; and hav-
ing

- No. 11. An emblematical Picture, representing a Guardian Angel conveying an infant female to Heaven, C. DOLCI.
17 in. by 13 in.—pan.
12. A Barber-surgeon's shop, D. TENIERS.
14 in. by 10 in.—can.
A satirical picture, wherein the doctor and his patients are represented by a cat and monkeys.
13. An Ecce Homo; or the head of our Saviour crowned with thorns, L. CARACCI.
20 in. by 16 in.
14. A Skirmish between Dutch Boors and a party of Spaniards, P. BRUEGHEL.
14 in. by 10 in.—pan.
15. A Satyr squeezing grapes, with a Tyger and Leopard, (5) RUBENS.
12 in. by 9 in.—pan.

STATE

ing long seen and felt the effects of a most tyrannical government, determined to hazard his life in behalf of his country. The Neapolitans had submitted to many heavy imposts of Philip the Fourth of Austria, when he laid an additional tax on fruit, the chief support of the poor Italians. This highly exasperated the people, who, headed by this fisherman, proceeded to commit every sort of outrage, and, by great perseverance, effected a complete revolution. Mas-aniello, however, fell a victim to his zeal. See a very interesting account of this extraordinary man in the "Lounger's Common Place Book," Vol. I. p. 21, 3d Edition.

(5) A spirited sketch, coloured with almost magical warmth, and luscious richness.

STATE BED CHAMBER.

- No. 16. A Large picture of a
curtain, with a car-
pet, fruit, &c. (6) MALTESE & M. ANGELO-
4 feet 4 in. by 5 feet 11 in. CAMPIDOGLIO.
17. WILLIAM, DUKE OF
GUIENNE, and COUNT
OF POICTIEU, (7)
3 feet 6 in. by 2 feet 2 in.
18. Martyrdom of St.
STEPHEN, DOMENICHINO.
20 in. by 27 in.—can.
- This is a copy from an esteemed picture by AN.
CARACCI, which was formerly in the French
King's cabinet.

CABINET

(6) This picture is more curious than fine, and evinces more *patience* than *taste* in the Artists. As a perfectly deceptive representation of its prototypes, it possesses merit; but true genius could never reconcile itself to this dull mechanical species of painting.

(7) This nobleman resigned his dukedom, and turned hermit. His daughter, Eleanor, married, first Louis VII. King of France, and afterwards King Henry the Second, of England, (A. D. 1152) in consequence of which the duchy was annexed to the English crown. See Carte's History of England, Vol. I. A fine print has been engraved from this picture by Connoii.

CABINET ROOM.

Side next to Bed Chamber.

No. 19. Battle piece, a sketch, FRANCESCO MOLA.

2 feet 5 in. by 3 feet 5 in.

20. A Head of OLD BASSAN. HIMSELF.

See Biographical Sketches.

22 in. by 15 in.

21. The Holy Family, P. VERONESE.

17 in. by 20 in.—can.

22. ST. SEBASTIAN and other

Saints, (8) FILIPPO LAURI.

24 in. by 19 in.—can.

23. Our Saviour, and the Wo-

man taken in adultery, (9)

John, Ch. viii. v. 2. AXARETTO.

4 feet 4 in. by 5 feet 6 in.—can.

No. 24.

(8) The Saint represented in armour, is said to be a portrait of the painter. This practice was formerly prevalent; and we see repeated instances of the artist portraying himself as an Angel, Saint, or other fictitious character. Few of the British Artists have been guilty of this species of anachronism and ostentation. It is rather singular that the capriciously churlish Barry committed himself in this particular, in his picture of the Elesium at the Adelphi.

(9) This is an extremely fine picture, and explains the subject with much propriety and effect. The figure, countenance, and attitude of the woman are all excellent; and the expressions in the faces of her accusers are marked with peculiar discrimination.

-
- No. 24. A Head, said to be by, LEO. DA VINCI.
21 in. by 15 in.
25. The flight into Egypt (Mathew,
Ch. ii. v. 14) FILIPPO LAURI.
17 in. by 21 in.
26. Martyrdom of ST. LAURENCE, TITIAN,
24 in. by 19 in.—can.
27. The Descent from the Cross, (10) RUBENS.
4 feet by 2 feet 5 in.
28. Virgin and Child, RAPHAEL
1 foot 10 in. by 1 foot 4 in.—pan.
-

South Side.

29. ST. MARK and ST. JOHN in consultation on their writings, B. STROZZI.
5 feet by 2 feet 6 in.
30. Lot and his Daughters (Genesis, Ch. xix. v. 30.) LORENZO LOTTO.
3 feet 9 in. by 5 feet 6 in.
31. DAVID and SOLOMON, B. STROZZI.
5 feet by 2 feet 6 in.
32. Portrait of HERNANDO CORTEZ, (11) TITIAN.
2 feet 3 in. by 1 foot 10 in.—can.

No. 33.

(10) The original sketch for the large picture at Antwerp, by this master, a copy of which is in the Royal Academy, London.

(11) A print was engraved from this picture, by Vertue, 1724, with this inscription "Hernan Cortès ex pictura Titiani in Ædibus præhobilis,

No. 33. The Virgin and Child, CARLO CIGNANI.

2 feet by 1 foot 4 in.—can.

34. Judith preparing to
cut off the head of
HOLOFERNES, (Ju-
dith, Ch. xiii. v. 7.) P. VERONESE.

1 foot 10½ in. by 10½ in.—can.

35. A Port in the Mediter-
ranean, W. VANDERVELDE, Jun.

1 foot 8½ in. by 12½ in.—can.

36. A Battle piece, fight
with the Turks, Do.

1 foot 8½ in. by 12½ in.—can.

37. A Landscape repre-
senting the dawn of
morning, (12) CLAUDE.

3 feet 1 in. by 4 feet 4 in.

38. The Virgin and Child
in the Clouds, MURILLO.

1 foot 11 in. by 1 foot 6 in.—can.

39. A Man's Head, CORREGIO.

2 feet 3 in. by 1 foot 9½ in.—can.

No. 40.

blis, Domini D. Pauli Methuen." This adventurer became famous under the Emperor Charles V. for effecting the conquest of Mexico. He died 1554, aged 63.

(12) A large print has been engraved by Peake from this picture for Boydell.

-
- No. 40. JUDITH going out of the
City to HOLOFERNES'
Tent, companion to 32,
(Judith, Ch. x. v. 10.) .. PAUL VERONESE.
1 foot 10 in. by 10½ in.—can.
-

Side next to Gallery.

41. Our SAVIOUR and NICO-
DEMUS, (13) John, Ch. iii. GUERCINO.
5 feet 4 in. by 4 feet 3 in.
42. The Amphitheatre at Rome
with other ruins, VIVIANI.
2 feet 6 in. by 2 feet 9 in.
43. Our SAVIOUR with the
Woman of Samaria, com.
to 41, (13) John, Ch. iv. GUERCINO.
5 feet 4 in. by 4 feet 3 in.
44. The Marriage of JACOB,
(Gen. Ch. xxix. v. 22.) CIRO FERRI.
2 feet 6 in. by 2 feet,—can.
45. The Virgin, Our Saviour,
and Saints, LUDOVICO CARACCI.
2 feet 6½ in. by 1 foot 8½ in.—can.

No. 46.

(13) Each consists of two half length figures, which are natural, though somewhat formal; the countenances are expressive and interesting. Our Saviour in each picture is represented in a profile face, and the accompanying figure three quarters.

No. 46. A Garland of Flowers, MARIO NUZZI.

2 feet $4\frac{1}{2}$ in. by 1 foot 11 in.—can.

47. Virgin and Child, St. John

Baptist, St. Joseph, and St.

Anne, (14) PARMIGIANO.

2 feet $5\frac{1}{2}$ in. by 1 foot 11 in.—pan.

East Side.

48. A Head, an oval, DOBSON.

19 in. by 23 in.

49. Our Saviour in the Garden,

(Luke, Ch. xxii. v. 44.) MALESSO.

1 foot 8 in. by 1 foot 8 in.—can.

50. The Nativity, (Luke Ch. ii.) ... PASQUALINO.

1 foot 7 in. by 1 foot 1 in.—can.

PICTURE GALLERY, *S. Side.*

51. An Emblematical Picture, re-

presenting the Virtues and

Duties belonging to a good

Christian, (15) TITIAN.

7 feet 4 in. by 6 feet.

No. 52.

(14) This picture is in excellent preservation, is extremely fine, and coloured with great skill and taste.

(15) In this allegorical painting, the artist has represented the Virgin with the infant Saviour in her lap, St. Peter kneeling and kissing his feet; denoting the submission of the church to Christ. St. John

No. 52. A Turk's Head, half length, (16) REMBRANDT.

4 feet 3 in. by 5 feet 4 in.

53. Our Saviour at the Pharisee's

house, and Mary Magdalen

anointing his feet, (17) Luke,

Ch. vii. v. 36, CARLO DOLCE.

7 feet 6 in. by 6 feet 1 in.

54. } Two large battle pieces, (18) GIORDANO.
55. }

5 feet 4 in. by 3 feet 10 in.—ovals.

56. David with the head of Goliath,

(1st Samuel, Ch. xvii.) LEON. SPADO.

4 feet 2 in. by 5 feet 2 in.

No. 57.

is represented pointing to the lamb; expressive of meekness and humility: and to these are introduced the cardinal virtues of Faith, Hope, and Charity: the latter having the care of her two children.—The figures of the Virgin and Charity, are clothed in red drapery.

(16) A fine specimen of portrait by this great master: For richness of colouring, forcible contrast in light and shade, and dignified character, this head ranks with his best productions.

(17) It is said that Carlo Dolce never painted another picture so large, and that this was done after a drawing by Ludovico Cigoli.—The gentleman, for whom it was painted, directed that his own portrait should be represented in the character of a servant waiting at the table; the artist complied, and thereby sacrificed character, connexion, and propriety.

(18) The horrors and confusion of a battle are here delineated in a very spirited manner. In examining these pictures with the two in imitation of Paul Veronese, we must admit the versatility of this artists powers.

-
- No. 57. Dead Christ, with the Virgin and
St. John, AN. CARACCI.
4 feet 3 in. by 3 feet 6 in.
58. A Magdalen meditating on a skull, TITIAN.
- 2 feet 6 in. by 3 feet 6 in.
59. Martyrdom of the Innocents, (19)
said to be by VANDYCK.
Matthew, Ch. ii.
3 feet by 2 feet 3 in.—cop.
60. Baptism of our Saviour, accom-
panied by Angels, (20) Matthew,
Ch. iii. GUIDO.
9 feet by 7 feet 8 in.
61. The Flight of the Assyrian Army, P. VERONESE.
22 in. by 10 in.

No. 62.

(19) In representing this most inhumanly-cruel transaction, this *Nero-ish* butchery, the painter has portrayed a number of mothers and children, with their savage murderers in different groups. The forcible action, and agonized expression of the distracted parents, and the mangled bodies of the infants, cannot fail to agitate the mind of sensibility. Whilst contemplating this painting, the most poignant indignation is excited at the brutal monster who issued the blood-thirsty decree. Though attributed to Vandyck, it appears rather to be a fine copy from Rubens.

(20) This picture consists of five figures, Our Saviour, St. John, and three Angels. The countenance of the former is expressive of devotion and calmness, and his body is gently bending, with his hands folded. St. John bears a cross in his left hand, and with his right pours the baptismal-water. In the clouds is an emblematical figure of the Holy Ghost.

-
- No. 62. A Landscape, (21) S. ROSA.
18 in. by 14 in.—cop.
63. HOLOFERNES entertaining
JUDITH at a feast, (Judith
Ch. xii.) P. VERONESE.
22 in. by 10 in.
64. A Mathematician, (22) SPAGNOLETTA.
2 feet 8 in. by 4 feet 3 in.
65. Virgin and Child, LANFRANC.
3 feet 8 in. by 2 feet 5 in.
66. HERODIAS with the head
of ST. JOHN BAPTIST,
(Matthew, Ch. xiv.) L. GIORDANO.
3 feet 3 in. by 2 feet 6 in.—can.
67. RUBENS and his Family,
with horses, dogs, foxes,
wolves, &c. (23) RUBENS and SNYDERS.
7 feet, by 9 feet 10 in.

No. 68.

(21) The principal composition of this picture is a large broken tree, under which are figures reposing. In the distance are rocky cliffs rising from a lake, on the banks of which are cattle and figures.

(22) Great force of colouring, with strong expression, characterizes this portrait.

(23) Rubens, his wife, and another person are mounted on horses, which, with the figures, are well drawn and richly coloured. On the left side of the picture are men with spears, and others blowing horns. In the centre are some dogs, foxes, and wolves in different positions. Rubens and Snijders frequently combined their performances in one picture, and thus united their respective excellencies.

-
- No. 68. A Physical Consultation, SPAGNOLETTA.
 2 feet 8 in. by 4 feet 3 in.
 This consists of two finely painted heads; of a
 doctor and an old woman.
69. The Marriage of ST. CATHE-
 RINE, GUERCINO.
 2 feet 5 in. by 3 feet 8 in.
70. The Marriage of CANA in Ga-
 lilee, (24) John, Ch. ii. L. GIORDANO.
 3 feet 3 in. by 2 feet 6 in.—can.
71. Our SAVIOUR betrayed by
 JUDAS, (25) VANDYCK.
 7 feet 8 in. by 9 feet.
72. JUDITH reproves the Governors
 of the City, (Judith, Ch. viii.
 v. 11.) P. VERONESE.
 22 in. by 10 in.—can.
73. Landscape, (26) S. ROSA.
 1 foot 6 in by 1 foot 2 in.—cop.
- No. 74.
-

(24) This, with No. 46, may be considered as the sportings of the pencil, when Giordano was attempting an imposition on connoisseurship, by imitating P. Veronese.

(25) This picture was painted by Vandyck for his master Rubens. See *Du Piles*, p. 429. The subject represents the time when Christ was betrayed by Judas into the hands of the soldiers, who are about to bind him with cords. None of the Apostles are introduced, except Judas, who is exercising his deceitful familiarity. Calmness and resignation are well depicted in the countenance of our Saviour.

(26) A confined rocky scene, in the centre of which is an opening, with water falling over broken fragments of stone. Near the foreground is a banditti, consisting of four figures well grouped and coloured.

-
- Mo. 74. JUDITH presented to HOLO-
FERNES, (Judith, Ch. x. v. 17.) P. VERONESE.
22 in. by 10 in.—can.
75. The Angel conducting TOBIAS
to Media, (27) Tobit, Ch. vi.
v. 3. M. ANGELO.
3 feet 6 in. by 4 feet 7 in.
76. VENUS dressing, and CUPID
holding her looking glass, P. VERONESE.
3 feet 6 in. by 2 feet 7 in.
77. VULCAN at his forge with the
Cyclops, JORDAENS.
2 feet 10 in. by 2 feet 3 in.—pan.
78. Charity and three Children, (28) VANDYCK.
3 feet 11 in. by 5 feet 2 in.
-

North Side.

79. The Ordination of ST. DENNIS
by POPE CLEMENT, LE SUEUR.
6 feet 5 in. by 4 feet,—can.
80. DAVID and ABIGAIL, (1st Sa-
muel, Ch. xxv. v. 23.) RUBENS.
5 feet 10 in. by 3 feet 9 in.—can.

No. 81.

(27) Three quarter figures. Breadth of light, clearness of colouring, strength of effect, with great expression, are the characteristics of this picture. The Angel, who is half covered with blue drapery, leads Tobias by the hand.

(28) This exquisitely painted and finely composed picture is deservedly admired by every discriminating connoisseur. It may be justly classed with the finest specimens of this very great master.

-
- No. 81. A Female Saint kneeling,
with two Children, and
Angels in the Clouds, DA CORTONA.
6 feet 4 in. by 4 feet,—can.
82. TANCRED and ERMINIA,
from TASSO, Do.
4 feet by 3 feet,—can.
83. The Annunciation, (Luke,
Ch. i.) P. VERONESE.
18 in. by 3 feet 9 in.—can.
84. A Landscape, called Even-
ing, (29) CLAUDE.
4 feet by 3 feet 3 in.—can.
85. The Nativity, Luke, Ch. ii.
(30) TINTORETTO.
18 in. by 3 feet 9 in.—can.
86. Women, &c. working by
candle-light, GIACOMO BASSAN.
4 feet by 3 feet,—can.

MUSIC

(29) This has been engraved by Byrne, for Boydel. See Claude, in Biographical Sketches.

(30) A long narrow painting, divided into three compartments, and making three separate pictures. In the lower group (behind which are cattle) are some females, looking up towards the second group, which consists of the Virgin and child, shepherds, &c. above whom are angels bending over the infant Saviour.

MUSIC ROOM, N. Side.

No. 87. A Magdalen, GIACINTO BRANDI.

2 feet 10 in. by 2 feet 2 in.—can.

88. Portrait of DON ANTO-

NIA DE LEIVA, DOSSODI FERRARA.

3 feet 2 in. by 2 feet 6 in.—can.

He was General to Charles V. who took Francis I. prisoner at the battle of Pavia.

89. Portrait of THOMAS KIL-

LEGREW, (31) DOBSON.

3 feet 2 in. by 2 feet 6 in.—can.

90. The Holy Family, OLD PALMA.

4 feet 6 in. by 2 feet 9 in.—can.

91. Portrait of the famous

Satirist BERNI, (32) ... GIORGIONE.

2 feet 10 in. by 2 feet 3 in.—can.

92. Portrait of COSMO, the

last DUKE OF FLO-

RENCE, SUBTERMANS.

3 feet by 2 feet 4 in.—can.

“*Cosma de Medici pren di toscana cidi Mesi—13-1643.*”

No. 93.

(31) This facetious gentleman was page of honour to Charles the First; and to Charles the Second he was appointed gentleman of the royal bed-chamber. He is commonly called that Monarch's Jester; and as his situation gave him peculiar privileges of speech, it appears that he frequently exercised them in reproving and animadverting on the licentious conduct of his royal master. He wrote eleven plays: died in 1682, and was interred in Westminster Abbey church.

(32) Francis Berni, or Bernia, was an Italian poet, a native of Tuscany, and a canon of Florence. He is usually called the Scarron of Italy. Died 1543.

-
- No. 93. A Philosopher, FRAN. MOLA.
2 feet 10 in. by 2 feet.—can.
94. The Virgin and Child in
the Clouds, with five
Saints, VANDYCK.
3 feet 9 in. by 3 feet 2 in.—pan.
95. A Bacchanal with Sile-
nus and Satyrs, JORDAENS.
4 feet 3 in. by 3 feet.—pan.
96. The Crucifixion, TINTORETTO.
3 feet 3 in. by 2 feet 7 in.—can.
97. The Birth of our Sa-
viour, and Adoration
of the Shepherds, G. BASSAN.
5 feet 3 in. by 3 feet 9 in.—can.
98. SIR CHARLES BAROMEUS
visiting the sick during
the time of a plague
at Milan, GIACINTO B ANDI.
2 feet 11 in. by 2 feet 4 in.—can.
99. Landscape and figures of
Dutch Boors, (33) ADRIAN VAN OSTADE.
4 feet by 2 feet 8 in.—pan.

No. 100.

(33) Ostade is justly celebrated for his colouring, and for the spirit, truth, and characteristic features which he gives to his "jolly boors." The generality of his pictures are small, and consist chiefly of a few figures represented in a room or at an alehouse door. In the present piece he has taken a wider field, and been extremely successful. This piece represents a public-house on the high road, where

-
- No. 100. Susanna and the Elders, GIUSAPPE CHIARI.
4 feet by 3 feet 3 in.—can.
101. Nymphs Bathing, POELEMBERG.
22 in. by 10 in.—pan.
102. Bacchanals. In two colours, RUBENS.
2 feet 2 in. by 1 foot 6 in.—pan.
103. Flight into Egypt, (Matthew, Ch. ii.) SCARAMUCCIA.
17 in. by 13 in.—can.
104. Education of Bacchus, SIMON VOUËT.
2 feet 3 in. by 1 foot 8 in.—can.
105. Sketch, in two colours. St. Augustine, in an ecstasy, contemplating the mystery of the Holy Trinity and the incarnation of our Saviour, (34) VANDYCK.
19 in. by 12 in.—pan.
106. The last Supper, (35) Luke, Ch. xxii. v. 14. TINTORETTO.
3 feet 2 in. by 2 feet 2 in.—can.

No. 107.

several travellers on horse and foot have halted to partake of the united entertainment afforded by the jolly landlord and a party of musicians.

(34) A highly finished sketch of the finest picture he ever painted. The latter was in the church of St. Augustine, at Antwerp, but is now in the Louvre, at Paris.

(35) Exclusive of the fine colouring of this picture, it displays great breadth of composition, and the expression and attitude of each figure are appropriate and interesting.

- No. 107. Nativity, (Luke, Ch. xi.) YOUNG PALMA,
21 in. by 10 in.—cop.
108. The Virgin, our Saviour, and
several Saints, GUIDO.
2 feet 1 in. by 1 foot 4 in.—can.
109. St. John in the Desert, A. D. SARTO.
17 in. by 13 in.—pan.
110. Landscape and Robbery, (36) BORGOGNONE.
26 in. by 18 in.—can.
111. Nymphs Bathing, POELEMBERG.
21 in. by 17 in.—pan.

Music Room, E. Side.

112. A Small Head called St. Se-
bastian, GUIDO.
20 in. by 26 in.—can.
113. Our Saviour meditating on the
Sins of the World, PORDENONE.
2 feet 4 in. by 3 feet.—can.
114. The Battle of Eckerbert, (37) STRADA.
3 feet 10 in. by 2 feet 7 in.—can.

No. 115.

(36) Though Borgognone is chiefly noted for his representations of battles, this picture proves that he was equally excellent in landscape.

(37) This celebrated conflict was fought near Antwerp, by forty Spanish officers on a side, of whom only two remained alive.

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- No. 115. St. Peter, GIACINTO BRANDI.
2 feet 5 in. by 3 feet 3 in.—can.
116. The Continnence of Scipio, CORTONA.
3 feet 10 in. by 3 feet 2 in.—can.
117. St. Lawrence on the Grid-
iron, S. ROSA.
4 feet 10 in. by 4 feet.—can.
118. Fortune-tellers, GIORGIONE.
3 feet 9 in. by 3 feet,—can.
119. Inside of a Church, figures
by *V. Brueghel*, (38) ... STENWYCK.
19 in. by 12 in.—cop.
120. Taking down from the
Cross, ALESSANDRO TIARINI.
13 in. by 19 in.—marble.
121. Henry the Seventh's three
Children, (39) MABUSE.
20 in. by 14 in.—pan.

No. 122.

(38) "H. N. Steinw—1611." Several little pictures on it on copper, very clear and neatly pencilled.

(39) *Arthur*, Prince of Wales; *Henry*, about three years old, who was afterwards crowned Henry the Eighth; and *Margaret*, who married the King of Scotland. Sandford, in his History of England, states that Mabuse painted the portraits of Arthur, Henry, and Margaret, about 1494; but whether he painted duplicates of this picture, does not appear from any of his biographers. Horace Walpole particularizes four, one "in the China closet at Windsor. A neat little copy of, or rather his original design for, it, in black and white oil colours, is at the Duke of Leeds' at *Kiveton*. There is another of them in small, in Queen Caroline's closet at Kensington; another, very good,

- No. 122. St. John in the Desert, P. F. MOLA.
 12½ in. by 16 in.—can.
123. Judgment of Paris; the
 landscape by P. Brille, ROTHENHAMMER.
 17 in. by 11 in.—cop.

Music Room, S. Side.

124. A Portrait of the Artist, (40) VANDYCK.
 22 in. by 23 in.
125. Portrait of Charles Lewis
 Elector Palatine, (41) Do.
 2 feet 3 in. by 3 feet 8 in.
126. Portrait of Pope Innocent
 the Tenth, VELASQUEZ.
 2 feet 2 in. by 1 foot 7 in.

No. 127.

good, at Wilton; and another in Mr. Methuen's collection. One of these pictures (I do not know which) was sold out of the Royal collection during the civil war for ten pounds." The children are represented dressed in black, and playing with fruit on a table covered with green cloth. See *Beauties of Wilts*, Vol. I.—190. *Walpole's Anecdotes*. *Granger's Biographical History*, Vol. I. A plate was engraved from this picture, "I. Maubegias pinxit cir. mccccxcvi."—"G. Vertue Lond. delin. and sculp. 1748."

(40) A plate was engraved from this picture.—"D. Antonius Van Dyck Eqves. Caroli Regis Magnæ Britanniae Pictor Antverpiæ Natus. Ant. Van Dyck pinxit. Vosterman sculp. Cum privilegio."

(41) A small head engraved (unknown by whom, or whether from this picture.) "S. P. Carolvs Lvdo vicvs Com Palatin ad Rhenvm. S. Rom. Imp. Princeps Elect Dvx Bavarix etc. Dominvs providet."

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- No. 127. Portrait of Andrea Vesalius,
the famous physician,(42) TINTORETTO.
1 foot 11 in. by 1 foot 7 in.
128. A Naked Boy blowing bubbles,
and treading on a scull, representing Vanity, ELIZ. SIRANI.
2 feet 6 in. by 3 feet 10 in.
129. Head of a Dominican Friar, LANFRANC.
1 foot 10 in. by 1 foot 6 in.
130. Portrait of a Spanish General, BORGOGNONE.
2 feet 2 in. by 1 foot 8 in.
131. Half length of Ann Carr,
Countess of Bedford,(43) VANDYCK.
3 feet 8 in. by 2 feet 8 in.
132. Girl, with a little dog asleep
in her arms, REMBRANDT.
1 foot 10 in. by 2 feet 4 in.—pan.
133. Landscape, N. POUSSIN.
1 foot 10 in. by 2 feet 6 in.
134. Our Saviour breaking the
bread, CAR. DOLCE.
2 feet 5 in. by 2 feet 9 in.

No. 135.

(42) A plate was engraven from this picture.—“ Andreas Vesalivs Brvxcellensis Anatomicorum Princeps. B. Arius Montanus.” Died 1564.

(43) A print engraved from this—“ Anna Comitissa de Bedford.—Antonius Van Dyck Eques pinxit. P. Lombart sculpsit. Londini avec Pri du Roy et ex Parisiis.” The countess has a rose in her bosom, and is pulling on a glove.

- No. 135. Baptism of Queen
Candace's Eunuch
by St. Philip, (44)
Acts. Ch. viii.
v. 38. JOHN BOTH.
136. Portrait of St.
Bruno, founder of
the Cathusians, .. C. DOLCE.
2 feet 4 in. by 2 feet 10 in.
137. Landscape, N. POUSSIN.
1 foot 10 in. by 2 feet 6 in.
138. Hawking, WOUVERMANS.
15 in. by 11 in.
139. Virgin and Child, BAR. SCHIDONE.
5½ in.—circle.
140. Dutch Boors in a
Cottage, "AV. OSTADE, 1647."
14 in. by 10 in.
141. Ditto, Ditto.
14 in. by 10 in.
142. St. John with two
Doctors of the
Church, DENIS CALVART.
7½ in.—circle.

No. 143.

(44) This has been engraved by Browne, and published by Boydell, 1772, 8.
Though Both was a native of Utrecht, yet, from the general grandeur picture
of his compositions, he obtained the appellation of "*Both of Italy*," in hand
and this picture certainly entitles him to that distinctive appellation. It's colln.

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- No. 143. Stag-hunting, WOUVERMANS.
15 in. by 11 in.
-

Music Room, W. Side.

144. Portrait of an Astrologer, G. F. PENNI.
2 feet 4 in. by 2 feet 8 in.
145. An emblematical picture
shewing the folly of
spending our lives in
the pursuit of wine,
music, and play, SCHOREL.
2 feet 9 in. by 4 feet 6 in.—pan.
146. Omphale, the mistress of
Hercules, (45) A. CARACCI.
2 feet 5 in. by 3 feet 4 in.
147. Head of a Young Man, ... ANDREA DEL SARTO.
1 foot 8 in. by 2 feet 2 in.
148. Landscape with figures.
Storm, N. POUSSIN.
3 feet 3 in. by 2 feet 5 in.—can.
149. Flight into Egypt, BEINASCHI.
4 feet 9 in. by 2 feet 7 in.—can.
150. Landscape with figures.
Storm, GASPER POUSSIN.
3 feet 9 in. 2 feet 5 in.—can.

No. 151.

(45) This is a picture of very considerable merit. Omphale is represented naked, with the club, lion's skin, &c. denoting the conquest of love over strength.

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- No. 151. A Tinker with his dog, in
Landscape, WEENINX.
2 feet 2 in. by 1 foot 7 in.—can.
152. The Pope saluting a War-
rior, GIACOMA BASSAN.
1 foot 2 in. by 1 foot 3 in.—can:
153. The Deity with several
Angels in the Clouds, (46) F. ALBANO.
10 in. by 12 in.—cop.
154. The last Supper, (Luke,
Ch. xx. v. 14.) GIA. BASSAN.
14 in. by 15 in.—can.
155. Landscape and Cattle, BOMBOCCIO.
2 feet 3 in. by 1 foot 10 in.—can.
-

SALOON.

156. Head of St. John, Unknown.
2 feet 2 in. by 1 foot 8 in.—can.
157. Virgin and Child, St. Jo-
seph and St. Catherine,
(47) JOHN VAN EYCK.
2 feet 5 in. by 3 feet 5 in.—pan.

No. 158.

(46) This picture belonged to Pope Innocent the Tenth, as may be seen by his arms on the back. The frame, which is of silver, was made by the famous statuary Alessandro Algardi.

(47) John Van Eyck is commonly called *John of Bruges*, and as commonly said to be the first inventor of oil-colours. See Eyck.

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- No. 158. Inside of a Church by torch
light, with a procession,.. PET. NEEFS.
1 foot 9 in. by 2 feet 3 in.—can.
159. Head of ANTONIA, son of
AUGUSTINA CARACCI, AN. CARACCI.
12 in. by 10 in.—can.
160. Portrait of a man in a ruff, RUBENS.
2 feet 4 in. by 3 feet 8 in.—pan.
161. Head, SPAGNOLETTA.
1 foot 8 in. by 2 feet 2 in.—can.
162. Adoration of the Magi,
(Mathew, Ch. ii.) AL. DURER.
1 foot 9 in. by 2 feet 10 in.—pan.
163. Battle Piece, BORGOGNONE.
1 foot 10 in. by 2 feet 2 in.—can.
164. Profile Head of a Young
Female, GUIDO.
1 foot 9 in. by 1 foot 2 in.—can.
165. Judgment of Midas, G. LAIRESSE.
6 feet 9 in. by 10 feet 8 in.
166. Soldiers on Horses, (48) ... BORGOGNONE.
1 foot 1 in. by 1 foot 6 in.
167. Sir Francis Xavire dying on
the coast of China, (49) ... C. MARATTI.
2 feet 1 in. by 2 feet 8 in.
168. A Battle Piece, (48) BORGOGNONE.
1 foot 1 in. by 1 foot 5 in.

No. 169.

(48) Two *very fine* pictures, both in colouring and composition.

(49) See Literary Magazine for Nov. 1738.

- No. 169. Portrait of an old Man, Unknown.
1 foot 9 in. by 2 feet 3 in.—can.
170. Head, DOBSON.
2 feet by 2 feet 6 in.—can.
171. Head, ANTONIO MORE.
1 foot 11 in. by 1 foot 8 in.—can.
172. Queen Anne's Nurse, JOHN RYLEY.
1 foot 3 in. by 1 foot 8 in.—can.
173. Annunciation (Luke, Ch. i.) PERUGINO.
19 in. by 11 in.—can.
174. Whole Length Portrait of
James Stuart, Duke of
Richmond and Lenox, (50) VANDYCK.
7 feet 4 in. by 4 feet 4 in.—can.
175. Head of Lord Bernard
Stuart, afterwards Earl of
Lichfield, (51) Ditto.
2 feet 5 in. by 2 feet.—can.

No. 176.

(50) "James, son of Esme Stuart, Duke of Richmond, was nearly allied to Charles the First, and much and deservedly in his esteem.—He had the sincerest affection for the King his master, and was one of the noblemen who offered to suffer in his stead. The whole tenor of his behaviour to that prince, and his extreme regret for his death, shew that he was much in earnest in offering to be a vicarious victim for him. He died, as it is supposed, from the effects of grief, the 30th of March, 1655." Granger.

Houbraken engraved this, among his illustrious characters, 1740. A three quarter portrait of this nobleman, by Geldorp, is at Gorham-bury, Herts. Earlom engraved a print from the present picture for Boydell.

(51) This nobleman was the youngest of five sons of the Duke of Richmond

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- No. 176. Portrait of Franciscus de *Xies, 22.2.1929*
 Talis, the first inventor of *(18)*
 posts in Europe, (52) Unknown. *[Holbein]*
 1 foot 5 in. by 1 foot 11 in.—pan.
177. Head of St. James, GUERCINO.
 1 foot 4 in. by 1 foot 9 in.—can.
178. Our Saviour crowned with
 Thorns, BASSAN.
 1 foot 9 in. by 1 foot 1 in.—marble.
179. Judgment of Paris, G. LAIRESSE.
 6 feet 9 in. by 10 feet 8 in.—can.
180. Sea piece, VANDEVELDE, Jun.
 2 feet 10 in. by 2 feet 4 in.—can.
181. Portrait of a Man in a ruff, RUBENS.
 1 foot 10 in. by 1 foot 7 in.—can.
182. Nativity, AL. DURER.
 1 foot 9 in. by 2 feet 10 in.—pan.
183. Margaret, Countess of Rich-
 mond and Derby, mother
 of Henry VII. (53) MABUSE.
 1 foot by 1 foot 6 in.

No. 184.

Richmond and Lenox ; and, following the example of his noble father, commanded a troop in the cause of his sovereign. In consequence of his gallant behaviour, near Lichfield, he was created an earl. He was killed at the battle of Rowton Heath, near Chester, when pushing forward to rescue the king. Vertue has engraved his portrait. Obiit 26, Sep. 1645.

(52) "For which reason the direction of them has always remained in one of his family, in all the dominions that belong to the House of Austria." English Connoisseur.

(53) Harding published a plate, 1801, inscribed—"Margaret, Countess

tess

No. 184. Head of a Slave, RAP. DEL COLLE.

10 in. by 14 in.

185. Half length portrait of
Scanderbeg, in armour, GIORGIONE.

2 feet 5 in. by 3 feet 4 in.—pan.

186. St. Peter, SPAGNOLETTA.

2 feet 5 in. by 2 feet.—can.

187. Mary Magdalen, QUINTIN MATSYS.

2 feet 4 in. by 2 feet 9 in.—pan.

188. Sir Bryan Tuke, (54) HOLBEIN.

1 foot 1 in. by 1 foot 10 in.—pan.

189. Head of a Painter, Unknown

9 in. by 4 in.—pan.

190. Murder of the Innocents, ALL. TURCHI.

2 feet 3 in. by 1 foot 1 in.—pan.

No. 191.

tess of Richmond, &c. From a picture by Mabuse, in the collection of Sir Christopher Sykes, Bart." Margaret was daughter and heir of John Beaufort, Duke of Somerset, and eminent for her public benefactions. She founded, or rather completed, the foundation of Christ's College, Cambridge,* also one perpetual lecture at the same University, and another at Oxford; she also endowed the grammar-school at Wimborne, county of Dorset. See Walpole's Royal and Noble Authors; and Ballard's Memoirs of Learned Ladies.

(54) He was treasurer of the chambers to Henry the Eighth. The following inscriptions are on this picture.

“BRIANVS TVKE, MILES, AN^o ETATIS SVÆ, LVI
DROIT ET AVANT.”

“NVNQVID NON PAVCITAS DIERV
MEORVM, FINIETVR BREVIS.”

* Beauties of England and Wales, Vol. II. p. 67.

No. 191. Sea Piece, VANDEVELDE, JUNR.

2 feet 10 in. by 2 feet 4 in.—can.

192. Shipwreck of St. Paul on
the Island of Melita, (55)

Acts. Ch. xxviii. ELSEIMER.

6½ in. by 8½ in.—cop.

193. Landscape and Figures, .. J. BRUEGHEL.

5¾ in. by 3¾ in.—cop.

194. Landscape and Figures, .. Ditto.

5¾ in. by 3¾ in.—cop.

DINING ROOM, W.

195. Fruit piece, M. ANGELO CAR.

3 feet 6 in. by 1 foot 6 in.

196. Sir Paul Rycant,* SIR PETER LELY.

2 feet 6 in. by 2 feet.

197. Fruit piece, M. ANGELO CAR.

3 feet 6 in. by 1 foot 6 in.

198. The Duchess of Mantua,
grandmother to the Em-
peror Charles V. with
her son in her lap, who
was the last Duke of
Mantua, with allegori-
cal figures, B. CASTIGLIONE.

8 feet 2 in. by 10 feet 4 in.

No. 199.

(55) Nothing can exceed the high finishing of this picture. It is well designed, and some of the figures well drawn and grouped. On the back is engraved—"Cesto mil doblones en Amberes."

* See Granger, Vol. IV. p. 67, &c.

- No. 199. Don Quixote, Sancho,
and the Barber, Spanish Painter.
3 feet 10 in. by 2 feet 9 in.

Dining Room, S.

200. Battle piece, PANDOLFO RESCHI.
3 feet 6 in. by 2 feet.—can.
201. Birds and Beasts going
into the Ark, B. CASTIGLIONE.
5 feet by 3 feet 6 in.
202. Battle piece, BORGOGNONE.
3 feet 2 in. by 2 feet 5 in.—canvass.
203. Sir Peter Lely and family
in a musical concert,
(56) SIR PETER LE LY.
7 feet 4 in. by 4 feet 3 in.
204. A Dutch Kermis, or
Country-fair, OLD P. BRUEGEL.
5 feet 5 in. by 3 feet 9 in.
205. Cats fighting, and still
life, SNYDERS.
4 feet 10 in. by 3 feet 8 in.—can.
206. Battle piece, BORGOGNONE.
3 feet 2 in. by 2 feet 5 in.—can.
207. Battle piece, PAN. RESCHI.
3 feet 6 in. by 2 feet.—can.

Dining

(56) This is an early picture of Sir Peter's, and is noticed by Granger.

Dining Room, E.

- No. 208. Fruit, ANTONIO CARACCI.
2 feet 7 in. by 4 feet 1 in.—can.
209. Fruit, M. ANGELO CAR.
1 foot 9 in. by 4 feet 1 in.—can.
210. Jupiter and Gany-
mede, M. ANGELO BUONARROTI.
2 feet 6 in. by 3 feet 6 in.—pan.
211. Fruit, M. ANGELO CAR.
1 foot 9 in. by 4 feet 1 in.—can.
212. Dogs and Foxes, SNYDERS.
11 feet 6 in. by 7 feet 1 in.—can.

In the LIBRARY is a

fine portrait of SIR

CHARLES LUCAS, DOBSON.

This active officer was shot, with Sir George Lisle, at Colchester, Essex, for defending the Castle there against the parliamentary army under Fairfax. See *Beauties of England, &c.* Vol. V. p. 315, &c.

BIOGRAPHICAL SKETCHES

OF

THE PAINTERS

WHOSE WORKS CONSTITUTE THE CORSHAM
HOUSE COLLECTION.

IN drawing up the following Biographical Sketches, (arranged alphabetically) I have carefully endeavoured to obtain a decisive accuracy in the *names* of artists, and to identify the *place* and *time* of their births and deaths; I have also attempted to discriminate the professional characteristics of each; and to render the whole an useful vade-mecum to those visitors who are desirous of having some information relating to the painters whose pictures they have been examining. The old masters frequently obtained their names from the places of their nativity, from some peculiarity in their works, or from some other incidental circumstance in life; and these names are variously spelt by different authors; some from affectation, and others from inattention, or *idleness*. Indeed our latest edition of Pilkington's Dictionary is so defective in names,* dates, &c. and in several places so much at variance with general usage, that we seek in vain for
accounts

* I have seen a list of nearly two hundred names of artists not to be found in their proper places in this great work; and the names of some occur in the memoirs of another person, though not noticed in their regular alphabetical order.

accounts of many artists, and are perplexed about others. This is rather surprising ; and greatly to be regretted in the *present state* of the Arts. When Pilkington wrote (about thirty years ago) they were differently circumstanced to what they are now : collections in Ireland were not very numerous ; and the author deduced almost his whole information from Vasari, Sandrart, and a few other writers. Besides, he was not professionally initiated, and these things considered, we must admit that his work *was* excellent for the time, but *now* we require something *better*. A few lines from an *impartially* intelligent professional man, are of more real importance than a volume by an unpractised connoisseur. Sensible of this, I have obtained the assistance of an eminent artist to look over the following memorandums, and he kindly furnished me with some discriminating remarks.

Francesco ALBANO : born at Bologna, a city of Italy, in 1578 : died in the same place 1660, aged 82.

Albano, though he excelled in historical subjects, occasionally exercised his pencil in landscape. He was first a pupil to Denis Calvert, and afterwards to the Caracci. His genuine and perfect pictures are deservedly held in high estimation, and are distinguished by a peculiar delicacy of touch and freshness of colouring, with a laboured and minute style of finishing. The
small

small picture in this collection is no criterion of Albano's talents. No. 153.*

Michel Angelo, Amerigi, da CARAVAGGIO : b. at Caravaggio, a city of the Milanese, 1569 : d. 1609, aged 40.

This bold and energetic artist broke through the trammels of precedent and prejudice, and dared to depict on canvas the original conceptions of his own mind.— From forms indiscriminately picked from the street, he contrived to give energy and interest by the magic effects of ideal light and shadow. So novel a combination, supported by such powers of execution, could not fail to draw after it a crowd of followers ; and Domenichino, Guido, and others, were so fascinated with his productions that they frequently imitated them. The excellence of this artist consisted in his judicious appropriation of light and shade, with admirable colouring ; but he was always deficient in dignity and grace. No. 75.

Michel Angelo ; called Di CAMPIDOGLIO : b. at Rome 1610 : d. 1670, aged 60.

This artist principally excelled in the delineation of fruit and flowers. He studied under Fioravanti, and left two sons, Batista and Pietro : the eldest of whom pursued historical painting. Nos. 16, 195, 197, 209, 211.

Michel

* The figures at the end of the account of each painter refer to the pictures in the present collection.

Michel Angelo BUONAROTTI : *b. at the Castle of Caprese, in Arezzo, Tuscany, 1474 : d. 1563, aged 90.*

In painting, in sculpture, and in architecture, this great artist rose above all competition, and has remained unrivalled. In painting, (for which he was most valued) sublimity of conception and grandeur of form are the elements of his style. As a painter, as a sculptor, and as an architect, he attempted, and above all other men succeeded in, uniting magnificence of plan and endless variety of subordinate parts, with the utmost simplicity and dignity. To give the most perfect ease to the most perplexing difficulty was the exclusive province of this artist. See the life, &c. of M. Angelo Buonarotti, by Mr. Duppa, 4to. 1806. No. 210.

AXARETTO.

I cannot find any particulars of this artist. He is said to have been a Genoese painter. No. 23.

Peter Van Lear called BAMBOCCIO : *b. at Laeren near Narden, 1613 : d. 1673, aged 60.*

He painted drolls, carnivals, masquerades, &c. and was called *Bamboccio* by the statuary, on account of his uncommon deformity of body ; the lower part being one third longer than the upper, and the neck so short that it appeared buried between his shoulders. He studied at Rome. No. 155.

Giovanni Francesco Barbieri, called GUERCINO *da Cento : b. at Cento, a village near Bologna, 1590 : d. 1666, aged 76.*

Tradition classes him as a disciple of the Caracci, but
neither

neither his age, his habits, nor his works justify the report. Of three different styles which he adopted, the second is esteemed the best, and this is founded on that of Caravaggio's. A fervent friendship subsisted between these two great painters, and their mutual communications doubtless proved eminently serviceable to each.—The light and shadow in Guercino's pictures are more detached and spotty than those of Caravaggio; his design, however, is more graceful; but, like most imitators, he carried to excess the prevailing style of his model. Boydell has published two volumes of prints after this master. Nos. 41, 43, 69, 177.

Giacomo BASSAN, or Da Ponte da Bassano: b. at Bassano, on the river Brenta, in Venice, 1510: d. 1592, aged 82.

This artist had four sons, Francesco, Leandro, Giovanni Batista, and Giordano, all of whom adopted the profession which their father had cultivated with great success. Though a disciple of Bonifacio, he formed a style peculiarly his own. His effect of light is surprising, and his colouring generally true to nature, but he is wholly deficient in elegance of design. Nos. 20, 86, 97, 152, 154, 178.

Giovanni Battista BEINASCHI, called Cavalier Beinaschi: b. in Piedmont, a principality of Italy, 1634: d. 1688, aged 54.

He was an excellent designer: his imagination was uncommonly prolific, and his thoughts infinitely various;

and may be pronounced an almost perfect master of that difficult part of delineation called foreshortening. He was knighted at Naples, where he had been principally employed in ornamenting cupolas, ceilings, &c. and was a disciple of Lanfranc. No. 149.

Jacopo Cortese, called IL BORGOGNONE: b. at St. Hippolito, in Franche Comté, 1621: d. 1676, aged 55.

This artist is principally noted for his battle pieces. His school was the camp and embattled field; and here he imbibed those ideas, and sketched those forms, which he afterwards delineated and recorded on the canvas.—Towards the close of his life he entered into the convent of the Jesuits at Rome. It has been said, and the saying confers the highest encomium on his pictures, that they *sound* with the shouts of war, the neighing of horses, and the cries of the wounded. His pencil was bold and energetic, and his effects were broad and fine. Nos. 4, 110, 130, 163, 166, 168, 202, 206.

Giacinto BRANDI: b. at Poli, near Rome, 1613: d. 1691, aged 78.

Though generally considered to be one of the best Roman pupils of Lanfranc, and notwithstanding some of his pictures are esteemed works of merit, yet many of them are distinguished by a carelessness of drawing and meanness of composition. Nos. 87, 98, 115.

John BOTH: b. at Utrecht, a city of the United Provinces, 1610: d. 1650, aged 40.

In his younger days Both visited Italy, where, seeing
some

some of Claude's pictures, he was captivated with their execution, and endeavoured to imitate them. The composition of his landscapes is generally more romantic and picturesque than Claude's, and his effects are strong and broad. The picture in this collection justly ranks among his finest works. He was pupil to Abraham Bloemart, and many of his early pictures partake of his master's style and manner. His brother, Andreás, generally painted the figures in John's landscapes. The Baptism of the Eunuch has been engraved for Boydell. No. 135.

Peter BRUEGHEL, called the OLD : b. at Brueghel, a village near Breda, in Dutch Brabant, 1510 : d. 1570, aged 60.

Though this artist designed his first landscapes from the flat monotonous scenery of his native country, yet, afterwards visiting Italy, he became captivated with its more romantic and picturesque scenery, and soon felt the superior effects of its landscapes, for the purposes of pictorial representation. In the neighbourhood of the Alps, bordering the Tyrolese, he formed many fine studies. He also frequently introduced the marching of armies, &c. and is noted for a picture of the tower of Babel. Nos. 14, 204.

John BRUEGHEL, called Velvet BRUEGHEL : b. at Brussels, a city in Flanders, 1560 : d. 1625, aged 65.

John was the son of Peter Brueghel, who first initiated him into the principles of painting. This eminent artist first delineated fruit and flowers, but soon distinguished

himself for his landscapes, markets, battles, and sea-views, in which he introduced numerous figures drawn with decided accuracy, and touched with great spirit and animation. He seems to have been a very industrious artist, as his pictures are very numerous ; and yet all are finished with great care, neatness, and precision. Nos. 193, 194.

Denis CALVART: b. at Antwerp, a city of Brabant, 1555: d. 1619, aged 64.

He was originally a landscape painter, but going early to Italy to study the human figure, he afterwards applied himself wholly to history. This artist opened an academy at Bologna, and, what will immortalize him, he had for his disciples Guido, Albano, and Domenichino. His own works are designed with correctness, and coloured with brilliancy. No. 142.

Agostino CARACCI: b. at Bologna, 1558: d. 1602, aged 44.

This artist is not so well known in painting as his brothers, having appropriated much of his time to engraving. He is noted, however, for have assisted Annibal in the decorations of the Farnesian Gallery. He painted few pictures, and of those few some pass for the works of his brothers, who jointly painted so much, and that so well, that they formed a particular epoch in the arts, which is distinguished by the name of the *Caracci School*. No. 146.

Annibal CARACCI: b. at Bologna, 1560: d. at Rome, 1609, aged 49.

The spirit and genius of painting had nearly slumbered

bered into torpor, when this great artist, in conjunction with his cousin Ludovico, and his brother Agostino, roused her once more to life, and exalted her to admiration. Zealous in his favourite pursuit, he visited the great emporium of art, Italy, and from the best specimens of the antique, he cultivated and established a taste which has obtained the admiration of subsequent artists. In *designing* and *composing* a picture he evinced the possession of great talents. He may be said to have combined, in an eminent degree, the broad true colour of the Venetian, with the energy and dignity of design of the Roman School. Nos. 1, 57, 159.

Antonio CARACCI, called Il Gobbo : b. at Bologna, 1583 : d. 1618, aged 35.

This artist was the natural son of Agostino, and was instructed by his uncle Annibal. In his compositions he displayed classic taste, and, but for his premature death, it was supposed he would have raised still higher even the name of Caracci. No. 208.

Ludovico CARACCI : b. at Bologna, 1555 : d. 1619, aged 64.

He is deemed to have less vigor in his designs than Annibal or Agostino ; but in grace, dignity, and sweetness he far surpassed them, particularly in religious subjects, in which he nearly approaches his favourite Corregio. Simplicity and elegance distinguish all his compositions ; his touch was lively ; his expression good ; the airs of his heads graceful : his figures are marked with a fine outline,

line, and his composition often approaches the sublime. No. 13, 45.

Giovanni Benedetto CASTIGLIONE, called Greghetto: b. at Genoa, a city of Italy, 1616: d. 1670, aged 54.

He was one of those geniuses who seem gifted with the happy talent of doing every thing well which they undertake. He painted all subjects, and executed almost all of them well. His principal instructions he received from Vandyck while at Genoa, and in the varied subjects of history, landscape, cattle, and portrait, he produced many excellent pictures. No. 198, 201.

Giuseppe CHIARI: b. at Rome, 1654: d. 1727, aged 73.

Being one of the best scholars of Carlo Maratti, he finished several pictures and designs of that artist. What he wanted in genius he made up by industry, judgment, and moderation. No. 100.

Carlo CIGNANI, or CIGNIANI: b. at Bologna, 1628: d. 1719, aged 91.

He was a disciple of Albano; and his most celebrated works were on the cieling of Forli, on which he was employed many years. To great elegance in forms he added sweetness of colour, and his best pictures are fully equal to his master's. No. 33.

CLAUDE de Lorraine, or Gelee: b. at Lorraine, a town in France, 1600: d. 1682, aged 82.

This unrivalled artist, whose works must be admired

as long as true taste, or a love of the arts exists, was pupil to Agostino Tassi, at Rome. But he is indebted for his superlative excellence to the care and assiduity with which he studied “Unerring *Nature*, still divinely bright.” Such is the truth and fascination of the works of Claude, that they please all ranks of people, from the most sophisticated connoisseur to the most unlettered rustic. His excellence, however, is not confined to mere representations of scenery ; on the contrary, his compositions evince a poetic and elegant mind. Palaces, temples, processions, and splendid fragments of antiquity, are introduced with great judgment and taste. The glowing warmth of his colouring, his fine aerial effects, with a matchless union and harmony of the several parts, form such a combination of excellence as must inevitably captivate the eye and please the imagination : nor can we hesitate to declare, that such landscapes as Claude’s are entitled to our warmest admiration, in spite of the fastidious philippics of Mr. Fuseli on the subject. This gentleman, in his lectures at the Royal Academy, has represented Claude, G. Poussin, Wilson, &c. as the mere “topographers of landscape,” and therefore, according to the intended inference, of the very lowest order of artists. But I cannot help referring Mr. F. to his own pictures, and reminding him, that whilst the former are justly classed among the most fascinating productions of the pencil, and bought at immense prices, the latter are often pronounced to be caricatures of history, and when brought to the hammer, knocked down

at very low prices. Witness those sold at the Shakespear Gallery. When professors inculcate such sentiments, and exhibit such works, they *provoke* animadversion.—What constitutes a *good picture*? I should apprehend a faithful and judicious representation of some select objects in *nature*. In history, combining dignified and appropriate composition with harmonious colouring, and such light, shadow, and effect, as to engage the whole attention of the spectator with the great incident represented. To arrest and fix his rational faculties, to excite his curiosity, and satisfy his judgment. Landscape painting, though perhaps less difficult, is still an arduous and meritorious branch of the fine arts; and I am persuaded that the best pictures of a Claude, Poussin, Wilson, Gainsborough, &c. will ever be ranked among the most valuable productions of the pencil. The finest pieces by the former artist are now in England, and they are certainly more esteemed than any other landscapes. Next to his are those of Salvator: but still neither of these can be said to contain more than *single* merits, when compared to the landscapes by Titian. Each, however, possesses wonderful, but very opposite effects. Claude's are all beauty: Salvator's all grandeur. In Titian's landscapes these distinct qualities are powerfully combined. This great artist excelled them in truth of colouring, and in tasteful composition. Wherever another landscape painter was deficient, Titian was excellent. Salvator's merit arose from the eminence of his *own* genius; whereas Claude was greatly indebted to Titian for the high rank he holds.

The

The pictures of *Diana and Acteon*, and *Diana and Calista*, now in the Stafford Gallery, and some others of inferior merit, containing a large portion of landscape by the latter, will, it is hoped, amply justify these remarks. Among the numerous landscapes by Claude in this country, the two at Mr. Methuen's, those at Lord Radnor's, at Mr. Beckford's, at Mr. Agar's, but particularly the inimitable ones at Mr. Angerstein's, will justify almost any panegyric, and, I trust, be demonstrative refutations of those opinions so sarcastically and vehemently proclaimed by the late professor of painting to the Royal Academy.

Nicolo and Gasper Poussin stand next to Claude and Salvator, but Nicolo was often too boldly extravagant in landscape, and Gasper wanted confidence in colouring; for, after admitting every other good quality in landscape painting, *colouring* must be allowed to constitute its first perfection. I have heard of a landscape of Titian's, which consisted of a single figure running across a lawn, or green field, being more enchanting, from the truth and colouring, than the most elaborate performance of any other master. No. 37, 84.

Raphael del COLLE.

Though this artist is not mentioned by Pilkington in a separate article of his Dictionary, yet I accidentally find his name in the memoir of Christophero Gherardi, who is there said to have been a pupil of R. D. Colle, whence I infer that he flourished about 1560. No. 184.

Pietro

Pietro Berretini da CORTONA : b. at Cortona, a town of Tuscany, 1596 : d. 1669, aged 73.

It is not ascertained who was the master of this artist ; but however authors may differ on *this point*, his excellence as a painter is indisputable. At an early age he went to Rome, where he studied with such unremitting ardor, that he very soon produced those celebrated compositions, The Rape of the Sabines, and The Battle of Alexander, which excited the astonishment and admiration of his contemporaries, and which, for invention, disposition, and excellent colouring, approximate the works of the best masters. Mr. Barry, in his lectures, however, censured him as the first who departed from the simplicity of the antique, and introduced that manner which proved so destructive to the art. No. 81, 82, 116.

Antonio Allegri, called IL CORREGGIO : b. at Correggio, a town in the *Modenese*, 1494 : d. 1534, aged 40.

“The harmony of Correggio, though assisted by exquisite hues, was entirely independent of colour : his great organ was *chiaro-scuro*, in its most extensive sense : compared with the expanse in which he floats, the effects of Leonardo da Vinci are little more than the dying ray of evening, and the concentrated flash of Giorgione discordant abruptness. The bland central light of a globe, imperceptibly gliding through lucid demi-tints into rich reflected shades, composes the spell of Correggio, and affects us with the soft emotion of a delicious dream.”

A hundred pages from Mengs's works on the excellences

lences of Corregio, do not give so *fine* an idea of them as the above lines from Fuseli's lectures. No. 39.

William DOBSON; b. at London 1610: d. 1646, aged 36.

Dobson may be ranked among the most eminent of those English artists, who flourished previous to the establishment of the Royal Academy. He was called, by King Charles the First, the Tintoret of England; but with greater propriety may be denominated the English Vandyck. To the generosity of that eminent artist (of whom he was a close imitator) he, in the first instance, owed his elevation. Dobson painted the court of Charles the First, and followed for a time the fortunes of that ill-fated monarch. See Walpole's anecdotes. Nos. 48, 89, 170.

Carlo, or Carlino DOLCE: b. at Florence, a city of Italy, 1616: d. 1686, aged 70.

This truly great man was one of those prodigies who give early indications of future eminence. At the age of eleven he painted a picture of St. John, which gained him much approbation; and shortly after, a portrait of his mother was thought so excellent as to place him in the first rank of painters. His works are distinguished by peculiar delicacy of composition, by a pleasing tone of colour, by the graceful airs of his heads, and by a placid repose diffused throughout the whole. Nos. 11, 53, 134, 136.

DOMENICHINO, or DOMENICO ZAMPIERI: b. at Bologna, 1581: d. 1641, aged 60.

This

This eminent painter received his first instructions from D. Calvart, and afterwards studied in the school of the Caracci. He was not one of those geniuses whose juvenile blossoms are too often prematurely blasted ! but one whose powers take deep root, mature slowly, but are most permanent. A. Caracci always thought favorably of him, and predicted his future greatness, but it may be said that he acquired his reputation more by industry than genius. No. 18.

Albert DURER: b. at Nuremberg, a city of Germany, 1471: d. 1528, aged 57.

This justly celebrated artist is considered the father of the German school, and one of the first revivers of the fine arts. He was equally eminent as a painter and engraver, and seemed endowed with that general capacity which would have enabled him to excel in any department of the art to which he had applied. He was, however, more an ingenious man than a man of genius ; and was more deficient in invention than defective in execution : he studied the human figure with great assiduity ; but neither invented nor composed a permanent standard of style. Colouring was his forte, in which he surpassed all the artists of his time. Nos. 162, 182.

Adam ELSHEIMER, or Elzheimer: b. at Francfort, a city of Germany, 1574: d. 1620, aged 46.

He executed landscape in a style peculiar to himself, in which he introduced historical figures ; the whole painted in small, and finished with the most exquisite neatness.—

Rather

Rather studious of fame than fortune, he devoted more time to the finishing of his pictures than was remunerated by their sale. At length he was thrown into prison for debt, and though soon released, the occurrence preyed upon his mind, and hurried him to the grave. Nos. 5, 192.

John Van Eyck: b. at Maaseyk 1370: d. 1441, aged 71.

Van Eyck studied under his brother Hubert, whose professional excellence he soon surpassed. He painted history, portrait, &c. and finished pictures with great care. This artist has long been considered the inventor of painting in *oil*; but, from the investigations of Raspe, it is decisive, that oil painting was known and practised before his time. See "Critical Essay on Oil Painting; proving that the Art of Painting in Oil was known before the pretended discovery of John and Hubert Van Eyck," by R. F. Raspe, 4to. No. 157.

Dossodi Ferrara.

The time of this artist's birth I have not been able to meet with; he is said to have died in 1560. He is honorably mentioned by Ariosto, his countryman. At Rome and Venice he went through the usual routine of study; and was particularly noticed for imitating the works of Raphael, Titian, and Corregio. At length, however, he adopted a style of his own; which Vasari characterizes by calling it more obsolete than that of the above masters. No. 88.

Ciro FERRI: b. at Rome 1634: d. 1689, aged 55.

The pictures by this master are remarkable for being so like his master's, Pietro da Cortona, that they often pass for that artist's productions. Like all imitators, however, he never equalled his model. No. 44.

Luca GIORDANO, called Luca Fa Presto: b. at Naples, 1629: d. 1705, aged 76.

From great rapidity of execution," this artist acquired the latter appellation. He was a sort of Proteus in the art, having a peculiar facility of imitating almost every other master. His pictures in the present collection are painted on very coarse canvass. Some of his works display great richness of invention and sweetness of colouring. Nos. 54, 55, 66, 70.

GIORGIONE Del Castle Franco: b. at Castle Franco, in the Venetian Territory, 1478: d. 1511, aged 33,

Was distinguished for a grand style and masterly execution. Fine outline, skilful foreshortening, dignity, with vivacity of aspect and attitude, breadth of drapery, and beautiful gradations of tone, are all combined in this artist's best pictures. For great depth and beauty of colouring he was only equalled by Titian. Nos. 91, 118, 185.

GUERCINO. See Barbieri.

Jacques JORDAENS: b. at Antwerp, a city of Brabant, 1594: d. 1678, aged 84.

Being a pupil of Rubens, this painter was fascinated
with

with the colouring of his master, and in many of his pictures imitated his glowing peachy tints. Jordaens painted with uncommon freedom, care, and expedition. "He studied and copied nature, yet without selecting its beauties or rejecting its defects. He painted many altarpieces in the low countries." Dallaways Anecdotes of the Arts. Nos. 77, 95.

Gerard LAIRESSE: b. at Liege, a city of Germany, 1640: d. 1711, aged 71.

This artist has distinguished himself more by his literary than his professional productions. Having fortunately acquired the patronage of the Electors of Cologne and Brandenburg, his genius was stimulated to exertion, and his talents were liberally rewarded. Nos. 165, 179.

GUIDO Reni: b. at Bologna 1574: d. in the same city 1642, aged 68.

Guido's best pictures are noted for a peculiar grace of form, pearly sweetness of colour, and amazing boldness and power of pencilling. He had two manners very dissimilar to each other; one dark and sombre, in imitation of Michel Angelo Caravaggio; and the other clear, light, and lively. Nos. 60, 108, 112, 164.

John, or Hans HOLBEIN: b. at Basle, a town of Switzerland 1498: d. 1554, aged 56.

Holbein was taught the rudiments of painting by his father. His progress was rapid, and his versatility almost incredible. He painted and drew portraits in

oil, distemper, chalk, and miniature ; and also painted history.

This artist was the great painter in England during the reign of Henry the Eighth. His pencil was delicate, his colouring forcible, and he finished his pictures with exquisite neatness : his carnations were wonderfully vivid ; he generally put to his large pictures a flat green back-ground, and to his miniatures a blue. See Walpole's Anecdotes. No. 188. 176.

Sir Peter LELY: b. at Soest, in Westphalia, 1617 : d. 1680, aged 63.

Lely was pupil to Peter Srubber, of Haerlem, and such was the rapidity of his progress, that, at the early age of twenty-five, he was ranked in the first class of portrait painters. He flourished in England, where he became state painter to Charles II. by whom he was knighted. This artist was a favourite painter with the ladies, and has transmitted to posterity resemblances of the most celebrated beauties of the age in which he lived. In his best pictures we discover much richness of colour, with breadth of pencilling. No. 196, 203.

MALTESE.

I have not been able to discover any particulars of the birth or education of this artist. He was, however, an excellent painter of still life. His touch is bold and free, his colouring natural and pleasing, but his compositions in general are crowded and confused. He was a native of Malta. No. 16.

Lorenzo

Lorenzo LOTTO: b. at Bergamo, in Italy, 1508: d. 1544, aged 36,

He was the supposed scholar of G. Belline, and the declared imitator of Giorgione. Lotto was vigorous in his tone of colouring, large in the forms of his drapery, and warm in his carnations. No. 30.

John LANFRANC, Cavalier: b. at Parma, a town of Italy, 1581: d. 1647, aged 66.

This eminent artist was disciple first to Agostino, and afterwards to Annibal Caracci. His proficiency under the latter was so rapid, that he was employed by him to execute some of his designs in the Farnesian palace at Rome, which he finished in so masterly a manner, that he is said to have excelled his preceptor. His genius directed him to grand compositions, which he designed with great facility, and painted with a masterly execution. Nos. 65, 129.

Filippo LAURI: b. at Rome 1623: d. in the same city 1694, aged 71.

The principal pictures of this master are small historical pieces; but he painted a few landscapes. His cabinet pictures, in the Flemish style, are touched with great spirit, vigorously coloured, and full of imagery. Nos. 22, 25.

John de MABUSE, or MABEUGE: b. at Mabeuge, a village in the Netherlands, 1499: d. 1562, aged 63.

His manner was dry and laboured, but he had great industry, and finished carefully. He was employed by

Henry the Eighth, of England, to paint the portraits of some of his children, in the execution of which he gave great satisfaction. He painted many of the nobility who then attended the English court. See Walpole's Anecdotes. Nos. 121, 183.

MALESSO.

I have not discovered any particulars relative to this artist. No. 49.

Carlo MARATTI, called Cavaliere: b. at Camurano, in Ancona, 1625: d. 1713, aged 88.

He was the favorite scholar of Andrea Sacchi, and enjoyed, during his life, the reputation of being one of the first painters in Europe. Eazel pictures are what he generally painted, particularly altar-pieces. He is celebrated for the lovely, modest, yet dignified air of his Madonas, the grace of his angels, and the devout character of his saints. The churches and palaces of Rome, which were almost filled with his works, are the best evidence of his popularity, but no performance of his can give us a more elevated idea of his excellence than his picture of David and Bathsheba. No. 167.

Quintin MATSYS: b. at Antwerp, a city of Brabant, 1460: d. 1529, aged 69.

This extraordinary man is generally known by the name of the Blacksmith of Antwerp, having followed that profession when a young man. Whatever was the cause of his quitting it is not satisfactorily ascertained, though

though he certainly had great talents for painting.—His manner was singular and original, his pictures coloured with great force, and highly finished, though somewhat hard and dry. One of his best pictures (The Misers) is in his Majesty's collection at Windsor, from which there is a fine print. No. 187.

Pietro Francesco MOLA: b. at Lugano, a town of Switzerland, 1609: d. 1665, aged 56.

This artist painted in fresco and oil. Many of the churches in Rome and Florence are enriched with his works, but the picture of Joseph recognized by his brethren is esteemed his *chef d'œuvre*. Mola not only possessed a fine genius for historical painting, but excelled also in landscape; whatever he produced in this way exhibited the most varied combination, with the finest execution. Nos. 19, 93, 122.

Antonio MORE, Chevaliere: b. at Utrecht, a city of the United Provinces, 1519: d. 1575, aged 56.

Though pupil to John Schorel, he seems to have studied more the works of Holbein, and, like that master, was a close imitator of nature. He did not, however, acquire his delicacy of finishing; on the contrary he was sometimes very bold and vigorous. Few painters were better remunerated for their labours. He had one hundred ducats for his common portraits, and painted most of the crowned heads of Europe. No. 171.

Bartholomew Stephen MURILLO: b. at Pilas, near Seville, 1613: d. 1685, aged 72.

Murillo may be considered as a disciple of Velasquez, though he studied more the works of Titian, Rubens, and Vandyck, and at length acquired great excellence. No. 38.

Peter NEEFS, called the Old: b. at Antwerp, a city of Brabant, 1570: d. 1651, aged 81.

He was a disciple of Henry Stenwych, whose manner he imitated with great exactness. He principally painted interior views of churches, which he treated with great taste, spirit, and precision, and with a light and shadow at once correct and fascinating. No. 158.

Mario NUZZI, called Mario da Fiori: b. at Penna, a village in Naples, 1603: d. 1673, aged 70.

Nature was the incessant study of this artist, and his imitations of her in flowers, vases, &c. are correct and elegant. His pencil was light, and his colouring has great force and truth, with a character of picturesque selection in the disposition of his subjects. No. 46.

Adrian Van OSTADE: b. at Lubeck, a town in Lower Saxony, 1610: d. 1685, aged 75.

He was pupil to Frank Hals, and pursued that branch of the art, which his master had cultivated, with considerable success. He principally excelled in portraying the characters of peasants, with horses, cottages, &c. and some of his pictures are coloured with great truth and sweetness. He etched several of his own works. Nos. 99, 140, 141.

Giacomo,

Giacopo PALMA, called the Old : b. at Serinalta, in Venice.

The elder Palma is said to have been a disciple of Titian, and his works so much resemble that master's, that he was once employed to finish a Descent from the Cross which Titian had left imperfect. His pictures are distinguished for a fine taste of composition, with a pleasing harmony of colouring, and for the care and accuracy of their finishing. See Fuseli's edit. of Pilkington. No. 90.

Giacopo PALMA, called the Young : b. at Venice 1544 : d. 1628, aged 84.

If this artist was not the last of the Roman, he was the latest of the Venetian school of any acknowledged eminence. He is considered the last master of the good, and the first of the bad period of painting at Venice. Melancholy distinction ! He had the unfortunate though pleasant talent of great facility ; the consequence of which was, that many of his latter pictures, when he was much employed, were merely slight sketches. No. 107.

Pietro PERUGINO : b. at Perugia, a town of Italy, 1446 : d. 1524, aged 78.

The name of Pietro Perugino will be immortalized from his having been the master of Raphael. But, independant of celebrity thus acquired, he was an artist of no ordinary talent. In the early part of life he encountered many difficulties, which it would be painful and useless to recount, but his good fortune leading him to Florence, where painting was in the zenith of its glory, he

he so signalized himself in his profession, as to merit a place in the first rank of painters. No. 173.

Cornelius POELEMBURG: *b. at Utrecht, a city of the United Provinces, 1586: d. 1660, aged 74.*

He was disciple to Abraham Bloemart, but went early to Rome, where he applied with such assiduity to the study of the human figure, that he soon arrived at great excellence. He formed a style perfectly original, and surpassed all his contemporaries in the delicacy of his touch, the sweetness of his colouring, and in the choice of agreeable objects and situations. His skies are clear, light, and transparent; his back grounds often ornamented with vestiges of magnificent Roman edifices; his female figures, which he generally represented naked, are remarkable for their beauty and elegance of form.—Nos. 101, 111.

Giovanni Antonio Licinio PORDENONE, called the Old: *b. at Pordenone, a castle in Friuli, a Province of Italy, 1484: d. 1540, aged 56.*

As this artist painted principally in fresco, his works are consequently stationary, and he is not so generally known as his merit deserves. He was much patronized by the Emperor Charles the Fifth. No. 113.

Nicolo Poussin: *b. at Andel, a city of Normandy, 1594: d. 1665, aged 71.*

Poussin may, with strict propriety, be called the classic, and his pictures the learned. Being an accomplished

plished scholar, his works are full of erudition, and convey a fund of interesting intelligence. His rigid adherence to the antique, and his strict observance of costume, rendered his pictures somewhat hard and stiff; but these are spots in the sun, and he had so much splendour that it eclipsed all petty blemishes. His historical pictures are so many historical facts, represented with all the simple dignity of truth. Nos. 7, 133, 137, 148.

Gaspar Poussin, or Dughet : b. in France 1600 ; another writer says at Rome 1613 : d. 1663.

Gaspar assumed the name of Poussin in compliment to Nicolo, his brother-in-law and benefactor, from whom he received his first instructions. He was, unquestionably, one of the finest landscape painters that ever appeared; he saw nature through a grand medium, and never represented a scene into which he did not mingle as much of the sublime as it was susceptible of. He was fond of storms, and of convulsed effects of nature. This great painter and Claude were a sort of antipodes to each other, yet they were both absolutely fine; Gaspar was sublime; Claude was beautiful. He painted with great facility of pencil. No. 150.

Pandolfo RESCHI : b. at Dantzic, a town of Prussian Pomerania : d. about 1699, aged 56.

He went early to Rome, where he studied with great diligence and success, and was eminent for painting architecture, battles, and landscapes. He studied and imitated the works of Borgognone, and S. Rosa. Nos. 200, 207.

Francesco

Francesco Mazzuoli, called PARMIGIANO : b. at Parma, a town of Italy, 1504 : d. 1540, aged 36.

The prominent features of his best pictures are elegance of form, sweetness of countenance, contrast in attitude, enchanting light and shadow, and blandishments of colouring. Parmigiano was a learned designer, and made etchings from his own drawings, which had great freedom and spirit. Nos. 6, 47.

Pasquale Rossi Vicentino, called PASQUALINO : b. 1641 : d. 1700, aged 59.

By dint of practice and observation on the best Venetian and Roman pictures, without the advantage of a master, Pasqualino became a painter of considerable merit, and deserved celebrity. No. 50.

Giovanni Francesco PENNI, called Il Fattore : b. at Florence, a city of Italy, 1488 : d. 1528, aged 40.

From being a sort of steward to Raphael, he became one of his principal assistants in some of his most extensive works, and was considered an artist of great abilities. "Facility of conception, grace of execution, and a singular felicity in landscape, are mentioned as his distinguishing characteristics." No. 144.

John ROTHENAMER : b. at Munich, a city of Germany, 1564 : d. 1604, aged 40.

This artist is a singular instance of a painter working on a very large and very small scale with equal success. His large pictures are generally in fresco, executed in a
bold

bold masterly style, and his small subjects on copper finished with great delicacy and exquisite neatness.—No. 123.

Sir Peter Paul RUBENS: *b. at Cologne, a city of Germany, 1577: d. 1640, aged 63.*

This admirable artist, and accomplished scholar, was the son of a senator of Antwerp. He enjoyed the rare felicity of excelling in every department of the art, and was perhaps the most popular painter that ever pursued the profession. He studied principally under Otho Venius, from whom he imbibed what may be considered the most exceptionable part of his professional propensities, his love of allegory. To a mind comprehensive, and an imagination truly poetical, he added correct taste and consummate judgment; no man ever possessed finer powers of execution, and as a colourist he stands without competition. Two pictures, by this artist, were lately sold, by Philips the auctioneer, for the immense sum of £. 6200. These were the Conversion of St. Paul, an extraordinary production of genius and talent, £. 4000; and Rubens's Nurse by candle light, a singular specimen of fascinating colouring, £. 2200: such at least was the statement in a public paper. Nos. 15, 27, 67, 80, 102, 160, 181.

John RILEY: *b. in London 1646: d. 1691, aged 45.*

Under the tuition of Zouch, a Dutch artist, Riley acquired some reputation; and after the death of Sir Peter Lely, he was recommended to, and employed by Charles the Second. He painted this monarch's portrait, and
others

others of King James II. and his Queen; also King William and Queen Mary. After the revolution he was appointed their majesties' painter. He was buried in Bishopsgate church, London. No. 172.

Salvator Rosa; b. at Naples 1614: d. 1673, aged 59.

Salvator stood in the first rank of painters, and no man ever better understood how to generalize his ideas, which rendered his works at once grand and impressive. He delighted in the terrific, and, like a fine tragedian, though his subject was horrible, his fine execution and admirable representation, never failed to delight the beholder. The works of this truly poetic painter are distinguished by broad grand masses of light and shade, by simplicity, and an execution neither slovenly nor minute, but a happy degree of finishing admirably suited to the subject. His pictures are enriched by figures highly appropriate and characteristic; forming at once that perfect whole which is the grand distinction of excellence in the art. Nos. 8, 62, 73, 117.

RAPHAEL, Santio da Urbino: b. at Urbino, a city of Italy, 1483: d. 1520, aged 37.

“ See Raphael there his forms celestial trace,
Unrivall'd sov'reign of the realms of grace.”

This wonderful artist, who, as Sir Joshua Reynolds observes, “ stands foremost of the first painters,” may in some respects be assimilated to our immortal Garrick.—The former, like the latter, has been often equalled, perhaps

haps surpassed in some of his subordinate parts, but Raphael, like Garrick, surpassed all others of the profession in the superior range of his mind, and displayed higher and more extensive talents than any other artist. Raphael received his first instructions from his father, a painter of no inconsiderable merit, but whose fame is lost in the splendour of his son's. His ostensible master was Pietro Perugino. He lived in an age of splendid talents, but all talents, all competition was borne down by the sublime productions of his matchless pencil. No. 28.

REMBRANDT *Van Ryn* : b. at a village near Leyden, in Holland, 1606 : d. 1674, aged 68.

Rembrandt had various masters, but it was from Jacob Pinas that he imbibed that love for strong opposition of light and shade which formed the basis of his own fine style. He derived, however, his greatest improvement from the study of nature, which he copied in its most simple dress, but although he did not seem to have a talent for elegant selection, yet he had an amazing power of representing every object before his eyes, with such truth, force, and effect, as nothing but nature itself can equal. The works of this great painter are so numerous, and have such extensive circulation, that it is needless here to expatiate on their particular excellencies. An account of his life and productions has been published by D. Daulby, 8vo. Nos. 52, 132.

Andrea del SARTO, or Vannucchi : b. at Florence 1488 : d. 1530, aged 42.

The

The characteristics of this painter are taste in composition, correctness in drawing, fine colouring, and a comprehensive knowledge of the theory of the art. In conjunction with Francisco Bigio, he painted many pictures for the churches and convents at Florence, and was equally excellent in fresco and oil pictures. That of St. John preaching in the Wilderness has been much celebrated, and considered his finest production. Nos. 109, 147.

'SCARAMUCCIA.

There were two painters of this name, Ludovico and Giovanni Antonio: but there is no account of either in Pilkington, though the former is said to have been the master of An. Lanzano. No. 103.

Eustachius LE SUEUR: b. at Paris 1617: d. 1655, aged 38.

Le Sueur has been justly deemed one of the most eminent artists of the French school: whence the critics of his country have honoured him with the appellation of the French Raphael. His best pictures have certainly more of the dignity, and chaste simplicity of history, than those of any of his contemporaries. The attitudes of his figures, and their drapery, are generally drawn and disposed with grace and judgment. No. 79.

David TENIERS, called the Young: b. at Antwerp, a city of Brabant, 1610: d. 1694, aged 84.

Under the judicious instruction of his father, Rubens, and Brouwer, this artist made great progress in his profession,

fession, and acquired very considerable celebrity. Having obtained the patronage of the Arch-Duke Leopold, who had seen and admired some of his pictures, he thereby attracted notoriety and fame: and the great truth, simplicity, and chaste colouring of his pieces, fully entitled him to the approbation of his contemporaries, and of the fame he has acquired. Nos. 2, 3, 9, 10, 12.

Bartelemi SCHIDONE: b. at Modeno, a city of Italy, 1560: d. 1616, aged 56.

Schidone was one of the school of the Caracci, and remarkable for his excellent imitations of Corregio. His style of painting was elegant, his touch light, delicate, and beautiful, and although he is not always critically correct in outline, yet his heads are remarkable for force, and most of his pictures are very finely finished. No. 139.

John SCHOREL, or Schorcel: b. at Schorel, near Alkmar, in Holland, 1495: d. 1562, aged 67.

He was as remarkable for his travels as for his painting, having visited almost every country in Europe. He also made a voyage to Palestine, and sketched several pleasing views of Rhodes, Cyprus, &c. He afterwards visited Rome, and is noted for being the first Flemish artist who introduced into his native country the taste of the Italian school. His manner is rather dry, but his heads in general are graceful, with landscape backgrounds always adapted to his subject. No. 145.

Giuseppe Ribera, called SPAGNOLETTO: b. at Xativa, a city in Spain, 1589: d. 1656, aged 67.

Ribera went to Naples when very young, where he studied under Caravaggio, from whom he acquired that strong and bold style of drawing, &c. which distinguishes his pictures. In the representation of old heads, figures of beggars, banditti, &c. Spagnoletto was highly celebrated. His *Christ disputing with the Doctors*, in the Cleveland Gallery, is a work of uncommon merit.—Nos. 64, 68, 161, 186.

Henry STENWYCK, or Stenvick: b. at Stenvick 1589: d. 1603.

In representing the interior of churches few artists excelled Stenwyck. A simplicity of colouring, accuracy of drawing, and perspective, with judicious management of distances, characterise his best pictures. He was much encouraged in London, and employed by Charles the First. Dying in this metropolis, his widow removed to Amsterdam, and there painted subjects similar to those of her husband. No. 119.

John STRADA, or Stradanus: b. at Bruges 1536: d. 1604, aged 68. De Piles dates his birth in 1527, and his age 77.

Strada left his native place at an early age, to visit and improve himself at Florence, where he was employed in the ducal palace. His favourite subjects appear to have been horses and hunting scenes. No. 114.

Justus SUBTERMANS: b. at Antwerp, a city of Brabant 1597: d. 1681, aged 84.

After studying under De Vos and Pourbus, this artist
visited

visited some of the principal cities of Italy, and was employed by Cosmo II. the Duke of Tuscany, the Emperor Ferdinand II. Pope Urban VIII. and several other exalted personages. No. 92.

Bernarindo STROZZI, called Hipolito Galentini, Cappuccino, and Prete Genoese: b. at Genoa in 1627: d. 1706, aged 79. Nos. 29, 31.

Elizabetha SIRANI: b. at Bologna 1638: d. 1664, aged 26.

At an early period she attained considerable professional excellence, and is supposed to have been poisoned by some envious rival. No. 128.

Leonetto SPADO: b. at Bologna 1576: d. 1622, aged 46.

This extraordinary man, like Claude, was at first a colour-grinder, and pursued this humble occupation for the Caracci, but he ultimately became one of their best scholars. Some of his pictures are as striking for their whimsicality of conception, as for their excellence of execution. No. 56.

Alessandro TIARINI: b. at Bologna 1577: d. 1668, aged 91.

In the churches of Bologna were formerly some large and fine pictures by this master, who practised history and portrait. In the latter branch he was employed to paint Ferdinand Duke of Mantua, who directed him also to paint all the princes of his family. No. 120.

Giacomo TINTORETTO, or Robusti: b. at Venice 1512: d. 1594, aged 82.

This distinguished artist surpassed all the painters of the Venetian school, in the fertility of his invention and the rapidity of his execution. His knowledge of the best principles of his profession was very extensive; but he had too much fire to be always discreet in the application of that knowledge. His manner of painting is bold, with strong opposition of light and shadow; his touch is lively and full of spirit, and the general disposition of his subjects excellent. No. 85, 96, 106, 127.

Sir Anthony VANDYCK: b. at Antwerp, a city of Brabant, 1599: d. 1641, aged 42.

This chaste, correct, and elegant artist was a pupil of Rubens, and practised in Flanders, Italy, and England.—In the latter country his works are justly held in the highest estimation. He was knighted by King Charles the First, who also conferred on him a pension. As a portrait painter, though he might have had an equal, yet he never, perhaps in any age or nation, had a superior.—His most prominent merit was the fidelity of his resemblances, with all the graces and blandishments of which portrait painting is susceptible. In the representation of infantine beauty, and female charms, Sir Joshua certainly excelled him, but in the delineation of manly energy and dignified resignation, Vandyck has never been surpassed. In this collection the portrait of the Duke of Richmond, (No. 174); that of himself, (124); the Charity, (78); and the

the Saviour Betrayed, (71), are interesting specimens of his different styles and varied excellence. Nos. 59, 71, 78, 94, 105, 124, 125, 131, 174, 175.

William VANDERVELDE, called the Young : b. at Amsterdam, 1633 : d. 1707, aged 74.

He received his first instructions from his father, and was afterwards pupil to Simon de Vliegar. On visiting his father in London, some of his works attracted such notice at court, that he was immediately employed by the king and chief nobility, and his performances were considered inestimable. His pictures are designed and finished with great truth, taste, and effect. His best productions are in England, where he was first encouraged and long resided. Nos. 35, 36, 180, 191.

Titiano Vecelli Cavaliere, called TITIAN : b. at the Castle of Cadore, in the Venetian territory 1480 : d. 1576, aged 96.

This celebrated painter of nature and truth flourished at Venice. His fame as an artist he owes to his talents and industry, but his elevation to rank and fortune emanated from the munificence of the Emperor Charles the Fifth. Titian has been often surpassed as an historical painter, but in portrait and landscape he stands unrivalled. Nos. 26, 32, 51, 58.

Alexander Veronese, called TURCHI : b. at Verona, a city of Italy, 1600 : d. 1670, aged 70.

This artist is said to have united the Roman gusto of

design, with the Venetian style of colouring. He painted many good eazel pictures at Rome, where he principally resided ; but his grand compositions are in the convents and churches at Venice, Verona, and Rome. No. 190.

Simon Vouet : b. at Paris 1582 : d. 1641, aged 59.

Vouet studied chiefly at Rome, where he flourished some years. When advanced in life he returned to his native country, where he is said to have introduced that bad style of colouring which tended to deprave the French taste, No. 104.

John Baptist WEENINX, called the Old : b. at Amsterdam 1621 : d. 1660, aged 39.

This artist was a pupil of A. Bloemart, and laboured incessantly, and improved as rapidly. From sketching ruined castles, ships, animals, &c. he acquired such facility of execution that he became an universal painter. No. 151.

Don Diego VELASQUEZ de Silva : b. at Seville, a city of Spain, 1594 : d. 1660, aged 66.

This eminent painter received a polite education, which shed a lustre on his professional abilities ; and was honoured, when very young, by being appointed principal painter to Philip the Fourth, of Spain. The compositions of this artist are remarkable for strong expression, a peculiar freedom of pencil, a spirited touch, and for a tone of colour pleasing and natural. No. 126.

Paolo

Paolo Cagliari, called Paul VERONESE: *b. at Verona, a city of Italy, 1530: d. 1588, aged 58.*

This great master, of what is called the ornamental style, flourished at Venice. His principal works were executed to ornament chapels, saloons, &c. and no painter ever evinced more persevering industry, or was more liberally encouraged. What Sir Joshua observes of Rubens is equally applicable to Veronese, that his powers expand in proportion to the space he had to cover.—Nos. 21, 34, 40, 61, 63, 72, 74, 76, 83.

Leonardo da VINCI: b. at Florence 1445: d. 1520, aged 75.

Painting is greatly indebted to this artist, who, born in an age when it was in its infancy, pursued it with that zeal and science, which reduced it to established principles.

He was an author as well as artist, and bequeathed a treatise which evinced the comprehensiveness of his mind, and versatility of his talents. His works have been translated by Rigaud, and published in one 8vo. vol. 1800. No. 24.

Ottavio VIVIANI, called Codazzo: b. at Brescia, a city of Italy, 1599: d. 1674, aged 75.

His subjects were ruins of magnificent edifices, which, for truth of perspective, delicate handling, and fine keeping, are superior to most other performances of that description. No. 42.

Phillip WOUVERMANS: b. at Haerlem, a town in Holland, 1620: d. 1668, aged 48.

This artist may be classed among the most eminent of the Dutch school. He was originally instructed by his father, and afterwards studied under John Wynants, with whom he made such rapid improvement, as soon to surpass all his contemporaries. Nos. 138, 143.

A CONCISE
HISTORICAL, AND DESCRIPTIVE ACCOUNT
OF
CORSHAM HOUSE.

THE history of ancient mansions, like the memoirs of individuals, furnishes much curious matter for speculative investigation, and a fruitful theme for narrative. Indeed it has been a common fault with tourists and topographers, to consider the baronial-hall and castellated-mansion rather as subjects for romance, than for useful history; and instead of endeavouring to *inform* the reader, they are only solicitous to *amuse* him. Actuated by very different sentiments, I shall ever consider it the imperious duty of every historian to search for truth, and only record rational, or demonstrative facts. Were this a prevalent custom, literature would then become more essentially useful, and the critical reader would resort to it with unequivocal confidence.

The loose and vague phraseology of our ancient historians and topographers renders their accounts often very perplexing; and the great dissimilarity in laws, customs, and manners of the people in the eleventh and nineteenth century, tends to increase the confusion. Thus manor, domain, village, and lordship are often indiscriminately used, and the first is frequently applied to, or includes all the others. In Dugdale's Monasticon, v. ii. p. 956, it is stated, that the church of Corsham, with all its land and tythes, were given, by William the Conqueror, to the Abbey of St. Stephen, at Caen, in Normandy: again, in the time of Henry the Second, they were given to the
Abbey

Abbey of St. Martin, of Terns. Leland, speaking of Corsham, says that there are “ruins of an old manor-place, and thereby a park, wont to be dower to the Queens of England. Mr. Baynton, in Queen Anne’s days, pulled down, by licence, a pece of this house, somewhat to help his buildings at Bromham.”* Camden describes Corsham as “a *small* village, anciently a royal vill of King Ethelred, and famous for the *retirement* of the Earls of Cornwall, and whence is seen the ancient castle of Castlecombe.”† In the *Magna Britannia* we are informed that “Corsham is a *little* village *over-against* Chipnam, at a *little* distance from the river *now*, but antiently a place of note, being the lordship of Tosti, Earl of Northumberland, in Edward the Confessor’s days, and before having in it the country palace of King Ethelred; and afterwards being made the *retiring* place of the Earls of Cornwall.” In a survey of the manors, &c. belonging to the monastery of Sion, Middlesex, An. Dom. 1492, “Corsham glebe and parsonage” are mentioned as valued at four marks.‡ Among the manors which constituted the “dower” of Anne, wife of James the First, was this of Corsham.§

Such are the indefinite, meagre, and unconnected notices I meet with in print relating to Corsham, but none of these particularize the manor or mansion of the lords. In Leland’s time there was a park and *ruins* of a
manor-

* Itinerary, Vol. II.

† Gough’s edit. I. p. 88.

‡ Lyson’s *Environs of London*, Vol. III. p. 85.

§ Lodge’s *Illustrations of British History*, Vol. III. p. 211.

manor-house, which probably occupied the site of the present. Still however we must wish for more circumstantial accounts of a place that was formerly of so much note, and cannot help feeling regret in reading these unprecise notices, which tend rather to perplex, than gratify our curiosity.

CORSHAM HOUSE, and its connecting domain, have passed through different possessors, and appear to have been gradually augmenting and improving. Previous to the year 1582 we seek in vain for any thing like authentic history. At that period the ancient part, perhaps the whole marked black in the ground plan, was built, as appears by an inscribed stone inserted over the great door in the south front.* This portion of the mansion is said to

* The *Architecture* which prevailed in England about this time, may not inaptly be called *gothic*; for it had but little either of elegance, beauty, convenience, or comfort in its composition. Neither Grecian, Roman, nor English, yet a motley mixture of the whole; it was more calculated to form a *picturesque* building in a large old park, than to be a desirable habitation. But the man whose mind is enriched with true taste, or who seeks for felicity in domestic arrangements, and in the comfortable display of his mansion, will neither *select* a building of this age for his habitation, nor erect one *after* such a model. The very essence of domestic architecture consists in the adaptation of apartments to the peculiar requisites of a family, and the comparative magnitude of its establishment: at the same time the exterior forms should assimilate with the neighbouring scenery, and the local characteristics of the country. If in the vicinity of an ancient noted castle, abbey, or cathedral, it would certainly be adviseable to raise the intended building, partly in imitation of its veteran neighbour; for the mind is pleased with associations, and the eye is always gratified with harmonious

to have been erected by William Halliday, Esq. who was an alderman and sheriff of London, and whose daughter and coheir married Sir Edward Hungerford, Knight. This lady endowed a charitable establishment in Corsham, for

harmonious combination. I can easily fancy that the picturesque, beautiful, and comfortable may all be united, in a certain degree, in one building; but the former must not be made to consist in *raggedness*, nor the second be reduced to formal *prettyness*. The temperate logician always recommends the *happy medium*, and this I am persuaded will be found the grand desideratum, after all the warm and ironical disputations of writers, who have descanted on the picturesque, the beautiful, and the sublime; or on the combination of all under the term TASTE. This intellectual embellishment and blessing is universally coveted, but few persons have either patience, or a mind adapted to acquire it. Many egregiously deceive themselves by fancying it an innate principle, and impose on their own understandings and the credit of the world by arrogating the possession of it. Thus prepossessed, they boldly arraign every production of art, and generally condemn or approve in the aggregate. The liberal mind, however, being differently organized, always endeavours to discriminate, and cautiously and good-naturedly animadverts on the works of erring man. For as the most excellent of human productions never attained perfection, it is unjustifiably fastidious to descant *only* on blemishes. Yet this is a common fault and failing. Every professional artist, and critical connoisseur, flatters himself with the belief that his own taste is more refined or correct than his contemporaries, and therefore generally estimates the productions of others by some self-created favourite theory, or fanciful criterion.

As the present work is not intended to embrace a dissertation on this subject, I feel it necessary to restrain my pen. Though many pamphlets and volumes have been written on Taste, the latest, and by far the *best*, are "Knight's Analytical Enquiry," 8vo. 1806, and Repton's "Enquiry into the Changes of Taste in Landscape Gardening," &c. 8vo. 1806.

for the maintenance of six aged women, and the education of a certain number of poor children ; but the latter charity appears to be neglected or lost. To whom Corsham House next devolved I have not been able to ascertain, but it was purchased by Paul Methuen, Esq. father of the present possessor, in 1747. This gentleman made considerable alterations and additions to the house, &c. and employed Launcelot Brown both as his architect and "landscape gardener." The additions then made to the mansion are defined in the accompanying ground plan. At that time the Methuen collection of pictures was very considerable in number, and eminent in public estimation.* The pictures were mostly, however, at the town house in Grosvenor Street, and a catalogue was published of them in the "English Connoisseur," 1766. To concentrate the whole at Corsham House, and display them to advantage, was the intention of the late possessor, but to effect this was reserved for the present worthy

* About the same time that Sir Paul Methuen was forming his collection, Dr. Mead, Sir Luke Schaub, Sir Gregory Page, Mr. Child and Mr. Hoare the bankers, Field-Marshal Wade, General Guise, Frederick Prince of Wales, and the Duke of Norfolk, were all amusing themselves with similar pursuits. "These pictures, considerable in value and number, not unfrequently changed their possessors, and one collection was formed on the wreck of another. How often they have been transferred, and what accession, or diminution of price such removals have occasioned, would compose a volume of well authenticated anecdotes," *Dallaway*. The Methuen collection, I believe, is the only one made at that period which has continued perfect to the present time.

thy owner, who has greatly enlarged the family mansion, and had it fitted up and embellished in a magnificent style. The modern architectural additions were made from the designs of JOHN NASH, Esq. and great improved alterations were at the same time made in the park and pleasure grounds by HUMPHRY REPTON, Esq. The whole now displays a combination of beauties and conveniences, which must confer much additional reputation on the respective professional abilities of the artists, and be a grand memorial of the munificence of the proprietor. As the late additions have been very considerable, I shall briefly describe them, and, at the same time, define the character of the former building.

The middle of the house, on the south side, was occupied by a hall, stair-case, drawing room, eating room, and a narrow passage, all which were small and very low. These have been laid together, and formed into one HALL, the cieling taken away, and an open gallery made all round, with a staircase at both ends, leading by double flights of steps on each side to the galleries. This room, which is fitted up as an old baronial hall, is one hundred and ten feet in length, including the staircases, twenty-five feet broad, and twenty-five feet high. The east wing of the house had a square library, two smaller rooms, and a stair-case. The latter, and the two rooms, have been thrown together, and converted into a library forty-five feet long and twenty-two feet wide. The square apartment is now made a breakfast room, and is remarkable for a very *singular cornice*, which is composed of small heads in basso relievo, supporting the points of groins. Though there
are

are one hundred and sixty in number, yet they are so varied that not any two are alike; and though every head is expressive of bearing weight, yet each countenance expresses it in a different way. The additional *new rooms* are on the north side of the house, and consist of a saloon, an eating room, and a music room. The two latter are of the same proportions, measuring thirty-six, by twenty-four feet, and eighteen feet high. The SALOON, in the middle, is of an octagonal shape, forty feet diameter and twenty-four feet high. It commands a beautiful view of the lawn and water. These three rooms are en suite, and communicate with the grand picture gallery, hall, and passage. In designing the centre of the new north front, the architect has judiciously chosen for his model, the east end of Henry the Seventh's Chapel, at Westminster, the character of which is peculiarly light and elegant. Its form and component parts are admirably adapted to this situation: for by projecting before the regular surface of the building, and having windows in the three outer faces, it thereby gives to the saloon a variety and extent of prospect, singularly advantageous. The turrets and flying buttresses are also beautiful appendages, and by catching the rays of the sun when in the east or west, are calculated to illumine the gloom of a northern aspect.

The *scenery* of the park, and pleasure grounds, has been chiefly formed by the operation of art. Under the late Mr. Brown many improvements were made in the disposition and plantations of the park and shrubberies; but the most material and considerable have been formed after

after the designs of Mr. Repton. This gentleman has directed the formation of a large piece of *water*, in the lowest part of the park. It is seen from the picture-gallery, saloon, and all the rooms on the east side of the house; and attracts the eye to a fine combination of wooded scenery, which is backed by a pleasing sweep of distant hilly country.

Though the house, grounds, and many other connecting subjects, may be justly entitled to more circumstantial verbal description, I have deemed it most advisable to close the account here. Should another edition be hereafter required, I will cheerfully attend to, and endeavour to profit by, the advice of any intelligent friends, liberal critics, or generous strangers. In closing this little work, which has given me much pleasure, joined with great solicitude in writing, I feel it a grateful duty to return my unfeigned thanks to Mr. and Mrs. METHUEN, for many acts of singular kindness and polite attention. To the following gentlemen I am also obliged for some judicious and useful suggestions relating to the polite arts: BENJAMIN WEST, Esq. M. A. SHEP, Esq. J. NORTHCOTE, Esq. T. PHILLIPS, Esq. H. BONE, JUN. Esq. JOHN COLES, Esq. and ——— BELL, Esq.

The reader is solicited to correct the following ERRATA.

P. 12, for Adrian read Andrea.

Nos. 195, 197, 209, 211—read Cam. for Car.

P. 31, for Dolci read Dolce.

J. WRIGHT, Printer,

St. John's Square, Clerkenwell,

88-34622

GX601

